

**THE MODERN  
RETAIL  
CONFECTIONER**

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THE  
MODERN RETAIL  
CONFECTIONER,  
CONTAINING  
PRACTICAL RECIPES,

WITH DETAILED WORKING INSTRUCTIONS FOR THE MANUFACTURE

— OF —

FINE HAND-MADE CANDIES, ICE CREAMS, WATER  
ICES, SODA-WATER SYRUPS, FINE CAKES,  
ICING, OYSTER COOKING, AND GEN-  
ERAL INFORMATION OF VALUE  
TO THE RETAILER.

15  
9574.00  
✓  
BY G. H. PORTER,  
PRACTICAL CONFECTIONER.

PEORIA, ILL.:

H. S. HILL PRINTING COMPANY,  
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# INTRODUCTORY.

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The author does not claim this little volume to be a school for experts, embodying new and wonderful discoveries, or even as containing a large part of what is known of the Confectioner's Art. The book is designed especially for the benefit of that large and steadily increasing class who, with a limited knowledge or experience, engage in the retail confectionery business, and whose trade will not warrant the expense of a skilled and high-priced workman, yet who wish, through business pride and a desire to advance their own interests, to offer their customers an attractive and superior line of goods. With this end in view, only such recipes and information as will be of practical value to the retailer are introduced.

With this brief explanation, the book is sent forth to seek approval only on its merits.

## ERRATA.

ALMOND PASTE, on page 67, fifth line, read: then cook *four pounds* sugar, etc. The words *four pounds* are omitted.

BISQUE, on page 97, second line, read: *gallon* instead of *gill*.

COCOANUT CAKES, on page 63, fourth line, read: *Take* of sugar, etc., instead of *Make*, etc. Also, fourth line from bottom, read: *push* it off, etc., instead of *punch* it off.

On page 71, third line from bottom, read: Fondant can be worked in the *pan*, instead of in the *can*.

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PART FIRST.





# CANDY-MAKING.

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## TOOLS.

In the manufacture of Candy, on however small a scale, the following tools and appliances are indispensable: A furnace; stone slab; candy table; copper pan; candy hook; adjustable cutter, or caramel cutter; a batch knife, or large butcher knife; and a table heater, or batch warmer.

The furnace can be bought, ready made, of almost any size or pattern. The furnace opening should be nearly as large as the circumference of the candy pan, so as to give the largest heating surface.

The stone slab should be from two to four inches thick, of common white marble or Joliet limestone, perfectly smooth top-surface, and when set in place on frame should be leveled with a spirit level.

The candy or boiling pan should be of the shallow pattern, as best suited to rapid evaporation.

Various devices are used for table heaters. Probably the most convenient and economical table heater

—where one is not used continuously, sometimes for but one batch—is a charcoal heater, after this fashion: An oblong sheet-iron box, open in front and bottom, about two feet long, twelve or fourteen inches high and ten inches deep, with a three-inch pipe at top, to carry the gases to some convenient outlet; a detached apron or door to close the front. A place should be provided on the candy table for the heater, thus: In the left-hand end of the table, about ten inches from the front, cut an oblong hole somewhat larger than the bottom of the heater; box this opening to a sufficient depth to allow of a layer of sand an inch or more thick and one layer of brick, the top of the brick coming flush with or a little higher than the surface of the table. The heater can be placed on this hearth without fastening, with a few loose bricks set on edge on the inside for “backing.” A few pieces of charcoal will give sufficient heat for a batch. A very desirable thing is a sheet-iron bonnet, and ventilator over the furnace to carry off the steam and gas. If you value your health, never use a damper above the fire to shut off the draft, thus forcing the gases into the room; the draft can be regulated by the damper below the fire.

Have a “pan rest” convenient to the furnace—a keg or small barrel, with open end up, will do. It will be very useful and save the bottom of the pan from wear and bruises.

## COLOURS.

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All of the different colors needed by the confectioner are now manufactured expressly for the purpose, in dry, paste or liquid form, and non-injurious; nevertheless, every confectioner should understand the preparation of those colors in most common use.

### RED, COCHINEAL IN LIQUID FORM.

Two ounces cochineal, powdered or ground, not too fine; two ounces alum, pounded; two ounces salaratus; three ounces cream of tartar; one quart water. Put the water and alum in a clean, bright copper pan, place on the fire, and stir with a wooden paddle until the alum is dissolved; then add the cochineal. When it comes to the boil, add the cream of tartar. Let boil again and set off the fire, and add the salaratus, a little at a time, as it causes violent effervescence. After all is added, boil gently a few minutes, and strain through a coarse muslin or flannel bag into an earthen vessel. This is a nice color, but will not keep very long, and is not so convenient for general use as the paste color.

## RED PASTE COLOR.

Powdered cochineal, two ounces; alum, powdered *fine*, two ounces; salts of tartar, two ounces; cream of tartar, four ounces. Mix well together the cochineal, cream of tartar and salts of tartar, and place in earthen vessel. Dissolve the alum in a little water in a copper basin, over a gentle fire. When dissolved, pour it on the other ingredients, and stir or mix well together. When mixed it should be about the consistency of batter, and if not thin enough more water can be added. The mass will puff and rise several hours after mixing, after which it is ready for use.

The powdered cochineal of commerce frequently contains traces of iron from the machinery used in powdering, which injures the color. To be sure of a good color, get the whole cochineal and pound it in a wedgewood mortar, and sieve through a piece of fine Swiss muslin stretched over an old sieve-frame.

A beautiful paste color can be made by boiling down the liquid color—first formula. To one-third of its original bulk add about three-fourths of a pound of white sugar, and boil to a thread. Be careful to allow neither tin or iron to come in contact with colors.

## LIQUID CARMINE.

Take No. 40 carmine; mix in a glass or earthenware vessel with water sufficient to make a thin

paste. When mixed smoothly, thin it with more water and add sufficient spirits of ammonia to bring it to a dark, clear red. The strength of the color will depend on the amount of water used. Keep in a corked bottle.

### YELLOW.

Take of fustic, two ounces; one quart water; one ounce of alum, pounded; ten or twelve ounces of white sugar; boil a few minutes, and strain through a flannel bag. When cold, a little neutral spirits may be added to help its keeping qualities.

### BLUE.

Indigo rubbed in a mortar, with simple syrup, to a smooth, thin paste, and diluted with spirits.

### GREEN

Can be made by a combination of yellow and blue.

### ORANGE.

A combination of yellow and red.

### BRANDY OR BURNT SUGAR COLOR.

Put sugar—clear scraps will do—into a copper pan; dissolve with water, and cook on a moderate fire until it burns black as tar; then add hot water, a

little at a time, until to the consistency of thin syrup. Don't let the sugar burn to a cinder—it would not mix with the water, and would be of no use whatever.

## SUGAR.

---

Sugar is the basis of all confectionery, and the workman must have some knowledge of its properties and peculiarities to insure any degree of success in the art of candy-making. First-class goods require first-class sugars. Inferior sugars are sometimes used for a certain line of goods in large wholesale factories, but would be poor economy for the retail manufacturer, whose margins are sufficiently large as to make large sales of vastly more importance than the saving of the fraction of a cent per pound on the raw material.

Good sugar should be white, clear and sparkling; coarse rather than fine grained; dry, and sharp to the touch when rubbed between the thumb and finger. Sugar, under nearly all conditions, has a tendency to assume the granular form; and this tendency, under all the varied forms of treatment, will have to be considered by the workman—sometimes taking advantage of it, and sometimes destroying or modifying it to a greater or less extent by the use of acids, such as vinegar, ascertic acid and cream of tartar, the last

named being more commonly used. Glucose is also used as a preventive of granulation as well as an adulterant, and is especially useful in low-cooked goods.

## DEGREES OF BOILING SUGAR.

On this subject, both in nomenclature and arrangement of degrees, authorities differ somewhat, though probably not enough to create much confusion. I will give what I consider a practically correct version:

		<i>Saccharometer.</i>	<i>Thermometer.</i>
1st degree—	The Pearl.....	33°	220°
2d	“ “ Small Thread.....	35°	223°
3d	“ “ Large Thread.....	37°	226°
4th	“ “ Blow. ....	40°	230°
5th	“ “ Feather.....	42°	236°
6th	“ “ Soft Ball.....	45°	242°
7th	“ “ Hard Ball.....		250°
8th	“ “ Soft Crack.....		254°
9th	“ “ Medium Crack.....		260°
10th	“ “ Hard Crack.....		284°
11th	“ “ Caramel.....	340° to 360°	

The caramel degree is somewhat uncertain, but is generally understood as the highest point to which sugar can be cooked without carbonizing or turning dark. The saccharometer does not test correctly higher than the soft ball. The saccharometer and thermometer are very useful instruments in the candy



shop; but, while not discouraging their use, I would advise earnestly the hand test as the most convenient for general work.

## HAND TEST.

THE PEARL DEGREE we will leave to the saccharometer.

SMALL THREAD.—Dip the skimmer into the boiling sugar, raise it, and by touching it get some of the adhering syrup onto the point of the index finger, press it on the thumb, and separate. Repeat several times, and if a thread of syrup appears between the thumb and finger an inch or less long before breaking, the degree has been reached.

LARGE THREAD.—Test as before. If the thread holds to four or five inches in length, the degree is reached.

BLOW.—Raise the skimmer from the boiling sugar and blow through it. If the syrup has acquired the proper density, small bubbles will appear on the other side, indicating the degree.

FEATHER.—Test as for the preceding. If the bubbles are larger and more numerous, the degree is reached. This degree can also be detected in the following manner: Have a vessel of cold water; wet the index finger and dip it into the boiling sugar, and quickly back again into the water, which will cool

the adhering syrup instantly; remove from the water, and with the thumb push the adhering syrup towards the point of the finger, where it will appear as a soft mucilage-like mass, if the degree is reached.

**SOFT BALL.**—Test as for preceding. Let the finger remain in the water until the syrup is thoroughly cool. If it can, with thumb and finger, be rolled into a ball, though soft, the degree is reached.

**HARD BALL.**—Test as before, and when the syrup can be rolled into a firm, hard ball, the degree is reached.

**SOFT CRACK.**—Test as before. When immersed in the water, quickly remove the syrup from the finger with the thumb, to avoid burning the finger. This precaution should be taken in the succeeding degrees. While soft, press it into a thin sheet, and if, when thoroughly cold and still under water, it can be made to crack by a sudden wrench of the thumb and finger, the degree is reached.

**MEDIUM CRACK.**—Test as before. When this degree is reached, the syrup when cold will crack easily, but when placed in the mouth will become “gummy.”

**HARD CRACK.**—When this degree is reached, the syrup—tested as before—will crack sharp and easily,

and when tested with the teeth will remain brittle and not become "gummy" from the warmth of the mouth. From the Medium to the Hard Crack the test with the teeth is very efficient, detecting all of the different shades between the two degrees.

THE CARAMEL will be indicated by the settling down of the bubbles on the surface, with an oily appearance. The sugar will "sizzle" when the wet finger is passed through it, and rapidly assume a rich golden hue.

### POINTS TO BE REMEMBERED.

The workman, if he wishes to become proficient, will have to exercise his own judgment and not trust too blindly to formulas, the force of which will be better understood later.

Acid is used in sugar to "break the grain"—that is, to retard or prevent granulation. If too little acid is used, the candy will be dry, or "grainy," without lustre; if too much acid, the candy will be dark in color and sticky. This applies especially to hard-boiled goods. The quantity of acid needed will vary under varied conditions. Thus, some sugars are stronger than others; again, if by reason of a very slow fire or too much water, the boiling is prolonged to an unusual length of time, a less quantity of acid would be needed. The quality of the water used as

a solvent is also to be considered. Hard water, with lime in solution, will need more acid than soft water, from the fact that the lime neutralizes the acid in a measure. *Very* hard water is unfit for candy-making.

Some other points to be remembered in order to save time and endless repetition hereafter, are: Unless otherwise mentioned, it requires one quart of water to every six pounds of sugar, unless the batch is twenty or more pounds, when a less proportion will do. This rule is for first-class, dry A sugar. Moist, soft-grained sugar will require less. A large batch will require less acid in proportion than a small one, for the reason that it requires a longer time to evaporate, which increases the effect of the acid on the sugar. Cream of Tartar can be added to the batch, dry, if done before the batch is placed on the fire, as it always should be; if neglected until the batch is heated, it must be dissolved in a little cold water. When a batch is first placed on the fire, it must be stirred until partially dissolved, otherwise the sugar might scorch on the bottom of the pan. Have a brisk fire to insure rapid boiling. "Greasing," "breaking," "cutting," "killing" and "doctoring" are some of the terms used by the craft to express the use of cream of tartar with sugar. "Doctoring" I believe is the most euphonious of the lot, and just as suggestive as "killing" or "cutting," and will adopt it for future use. Never allow a doctored batch, after

coming to the boil, to remain long off the fire—for instance, during the dinner hour,—it will have the same effect as an overdose of acid.

When a batch first comes to the boil, set off and skim off any impurities that may be on the surface, and, if needed, add fresh fuel to the fire, so as to secure an uninterrupted boiling to the finish. Cover the batch with the “steamer” during the first half of the boiling process. The steamer is a cover of wood or metal, which rests on top of the pan, confining the steam, which dissolves the small grains or crystals liable to form on the sides, and which might act as a leaven to grain the whole batch. After taking off the steamer, wash the sides of the pan above the syrup with a wet sponge or cloth. All hard-boiled goods have a tendency to absorb moisture, and will become sticky when exposed to a damp atmosphere, which can be prevented only by keeping in glass jars or tin boxes. Yet, if the goods are properly made, they will bear exposure in an ordinarily dry atmosphere, especially in winter; on the other hand, grained work will expel moisture, and become hard and dry by exposure.

The following recipes are all for small batches. If the workman wishes to enlarge them, the simple rule of multiplication will maintain the proportions.

Use best confectioner's A sugar. The Franklin

Refining Company's Crystal A or Crown A are No. 1.

Use the best quality of flavors—Essential oils preferred.

# “TAFFIES,”

## OR “CHEW CANDIES”

---

Of all the “boiled sugars,” taffies require the least manipulation, and a minimum of skill and practice; consequently are good subjects for the beginner. There is no arbitrary rule for cooking taffies—anywhere from  $258^{\circ}$  to  $280^{\circ}$ . In winter the medium crack is about the thing, and if very cold a little lower, and vice versa. They can be made with or without glucose. I would advise the use of glucose—best quality. A convenient and clean way to handle glucose is to have a tin pail or can, to hold six to ten pounds, and an iron spoon to dip it out. Place the can on the scales. Say it weighs ten pounds; if you want two pounds dip out until in balances at eight pounds.

### VANILLA TAFFY.

Six pounds sugar, two pounds glucose or eight pounds sugar, and a heaping teaspoon of cream tartar. If using glucose, dissolve sugar with right amount

of water, then add glucose; cook to the medium crack and pour on slab which has been previously greased with fresh sweet lard; turn the edges in, and when stiff enough get the batch together in one lump and place on the end of the slab, or on another slab if you have it; cool it evenly by working and turning it up frequently; to "turn up" a batch, grasp it on opposite sides about the center, lift it up and let it double up, the under side coming together; when cold enough to pull, place on the hook, flavor with extract of vanilla and pull until snowy white and stiff, then take to the candy table and stretch out into flat bars, or can be made into a solid lump and put into a pan, to be broken up when cold or run through a small motto machine, the rollers set very loose, and placed in pans.

### LEMON TAFFY.

Same as vanilla, except color yellow and flavor with oil of lemon.

### STRAWBERRY TAFFY.

Same as vanilla, except color red on slab and flavor with strawberry. To color the batch take a pound or two from one end of batch soon after pouring on slab, and on it daub a little red paste, about half a teaspoonful or less, fold and knead it until thoroughly



mixed, then add it to the batch; when pulled it will be pink. The batch can be colored in the pan with liquid red, but that would necessitate the steaming and cleaning of the pan for the next batch.

### PINEAPPLE TAFFY.

Same as vanilla, except color one-third of the batch red; keep the red warm; cool the balance and pull white, flavoring with pineapple; get the white into mellon shape; spread the red into a wide, thin sheet, and with it cover the white entirely; finish as for vanilla.

### CHOCOLATE TAFFY.

Same as vanilla; when on the slab add five or six ounces shaved chocolate; throw the batch together and work until chocolate is thoroughly mixed; the heat of the batch will melt the chocolate; pull on hook and flavor with vanilla. After the chocolate is mixed, if you wish you can reserve a portion of the batch clear to stripe the pulled portion.

### MOLASSES TAFFY.

There are various ways of making molasses candy. The usual mode is a combination of sugar, glucose and molasses—about thus: Six pounds sugar, two pounds glucose and one quart molasses, half a pound

of butter. To make molasses candy *par excellence*, take one or two pounds of white sugar, dissolve, and when boiling add by degrees one gallon of best, pure N. O. molasses; slow fire; boil to medium crack or higher, according to weather. If the molasses is of first quality it will reach this degree without loss of flavor or color. Flavor or not, as desired, and pull vigorously on hook until quite stiff; finish as for other taffies.

### TAFFY DROPS.

Ten pounds sugar, small spoon cream tartar; dissolve sugar, and when boiling add sufficient N. O. molasses to color the batch a bright yellow; cook to a strong hard crack; set off, and shave about one pound of butter into the batch; replace on fire a moment and remove again, shaking the pan with a rapid circular motion; repeat this until the butter is thoroughly incorporated with the sugar; it can be mixed by gently stirring with a wooden paddle, but as there is some danger of graining the batch (shaking is the safest in all cases where it answers the purpose); pour on the slab; flavor with extract mace or nutmeg; turn up and cool; this is not to be pulled; when cold enough run through a small motto machine, or cut into suitable sized lumps with shears.

## CARAMELS.

---

Caramels have become one of the most important staples in the retailer's trade. Humanity in general, without regard to age or sex, seem to have a weakness for them—that is, good caramels—and one who makes a really first-class article has taken a long stride on the direct road to success. One of the greatest difficulties to overcome in making caramels is to have them soft and yet maintain their shape without flattening out. To meet this end many different materials are used, such as parafine, suet, gelatine, etc., but which are only partially successful. There is but one way of making the “only best on earth,” and the following is the formula, or very near to it:

### VANILLA CARAMELS.

Four pounds sugar, two pounds glucose, three pints sweet rich cream, two cans condensed milk (Eagle or Osprey brand) and three ounces of parafine. Mix the condensed milk with the cream to an even consistency, rejecting any hard lumps that may be in

it; add this to the sugar; place on fire, stirring constantly; when it comes to the boil set off, unless you have an assistant to continue the stirring; add the glucose and parafine; replace on fire and cook to the soft crack; flavor with vanilla just before taking off the fire; pour on slab between iron bars; have the proper space to hold the batch, allowing it to be one-half inch or more thick. When pouring on slab considerable of this mass will adhere to the pan, which must be taken out with a large thin-bladed spatula and placed on slab separate from the main batch, the edges straightened, and flattened to the proper thickness; when cold—and not before—mark with the caramel cutter, and cut up with a caramel knife or large thin-bladed butcher knife, with a sliding motion back and forth; have a smooth pine board an inch or more thick, and large enough to hold the batch or a portion of it, to cut on; cut the batch into three or four sections, then cut a section into strips, and the strips, three or four at a time, into squares.

Caramels should be cooked with great care over a slow or moderate fire—as they are quite liable to scorch—and stirred continually from commencement to finish. A paddle should be made expressly for this use, of one-half or three-eighths inch stuff (poplar best), long handle, with a short blade at least five inches wide, the point of the blade thinned down and slightly rounded, to conform to the shape of the bot-

tom of the pan. When stirring keep the point of the paddle on the bottom of the pan, and stir with a kind of sculling motion, from side to side, turning the paddle half over at each motion. When you quit stirring and take a batch off the fire, do it quickly, to avoid the possibility of scorching; place it on the pan rest, clean the paddle by pushing it over the opposite edge of the pan, and pour out without delay. A caramel just as good can be made without the condensed milk, using five pints of cream instead of three, and otherwise the same formula. The solid matter of the cream after evaporation—about three pounds to the gallon—is what holds the caramels in shape, besides enriching them. The parafine adds to the “chewing” qualities, but can be left out with little detriment otherwise.

### LEMON CARAMELS.

Same as vanilla, except flavor with lemon.

### MAPLE CARAMELS.

Same as vanilla, except use half maple and half white sugar; no flavor.

### STRAWBERRY CARAMELS.

Same as vanilla, except color red in pan and flavor with strawberry.

## CHOCALATE CARAMELS.

Same as vanilla. When everything is added and batch on fire, put in it seven or eight ounces of chocolate in one or two pieces—do n't break it smaller—cook carefully, as the chocolate is more liable to scorch than other kinds; flavor with vanilla. When "chocolate" is mentioned it always means unsweetened chocolate, or cocoa paste, unless otherwise ordered.

## CHOCOLATE CREAM CARAMELS.

Same as chocolate. Pour as thin as possible on slab; have some rather stiff fondant worked smooth; make it into a thin sheet, and cover half of the batch with it; lap the other half of batch over the fondant; press all down evenly; mark and cut as before.

## COCOANUT CARAMELS.

Same as vanilla. When the batch reaches the soft ball add one fresh grated cocoanut; cook to soft crack.

## ENGLISH WALNUT CARAMELS.

Same as vanilla. When done add a half pound or more nuts chopped, not too fine; give a stir or two to mix and take off; any kind of nuts can be used in the same manner; no flavor.

## PULLED CARAMELS.

Three pound sugar; three pounds glucose, and four pints sweet cream; cook to the soft crack; pour thin on slab; when cold enough pull on hook as white as possible, flavoring with vanilla; then form it into a sheet the desired thickness on slab; roll the top even with rolling-pin; mark and cut as before.

## OPERA CARAMELS.

These caramels—so called—are not good “keepers,” and should be made in small quantities.

## VANILLA.

Take five pounds sugar and a half gallon sweet cream; when it comes to the boil add a half teaspoon cream tartar, dissolved in a little water; this rule must be observed in all cases where cream tartar is used with sweet cream; cook to the soft ball, stirring continually; pour on a clean slab, and when cold cream it as for fondant, adding extract vanilla during the process; when set knead it into a smooth mass; then form into a sheet the required thickness between bars on the slab, and on wax paper; level with the rolling-pin and mark with caramel cutter; cut into strips four squares wide and place in pans.

## MAPLE.

Same as vanilla, except use half maple sugar and a little less doctoring; no flavor.

## CHOCOLATE.

Same as vanilla; add half a pound of chocolate when it commences to boil.

Other varieties can be made with different flavors and colors.

Caramels proper can be made without glucose. Thus: Six pounds sugar, five pints sweet cream, one heaping teaspoon cream tartar, three ounces parafine. When sugar and cream comes to the boil add the parafine and the cream tartar dissolved in water; a brisk fire can be used with this formula.



## STICK CANDY.

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The manufacture of stick candy has fallen from its old time high estate. In fact, has become to be regarded as the plebian part of the confectioner's art, and the average quality of the tons and tons turned out annually in the United States would seem to warrant the conclusion. If the retailer who wants to make his own stick candy aspires to make merely as good, and no better than can be had from the average wholesaler, he had better not attempt its manufacture, for he can really buy cheaper than he can make it on a small scale. But if he can and will make it in its perfection, he will be agreeably surprised at the increase of sales, and to a class of customers, too, who do not buy it from motives of economy.

To become proficient, however, will require considerable practice, and the exercise of good judgment and taste; and, if not at first successful, the novice can take to heart the lesson afforded by the perseverance of the traditional spider. Although advocating the use of glucose in low cooked goods, as caramels, etc., I hold a contra position in regard to its use in

hard boiled goods. To make a first-class article of stick candy the following rules must be observed: Use the best quality of sugar and flavors, the right amount of water and cream tartar; boil on a quick fire; cook (in winter) just to hard crack; try with the teeth, and when it will "bite" crisp without wadding, pour on slab—in warm weather it should be boiled just a little higher—cool the batch evenly by turning it up frequently, especially if on a cold slab; if allowed to remain in one position too long it will become lumpy and spin unevenly; get the batch as cold as can be worked conveniently before placing on the table to spin; the object of working cold is to retain the gloss and delicate crispness of the candy.

### LEMON STICK.

Ten pounds sugar; add a teaspoon level full of cream tartar, and nearly two quarts water; dissolve and skim; cook a little above the hard crack and pour on slab; turn in the edge of the batch, which is the first to cool; when cool enough scatter sufficient oil of lemon over the batch to flavor it; then throw the sides and ends of the batch to the center; run the batch knife under the mass and lift it suddenly, bringing that part next to the slab together; remove to one end of the slab and cool off; when nearly cold enough to spin, take about a half pound of the batch and pull it very white on hook for striping—a ten-penny nail

driven in some convenient place will answer for a stripe hook—keep the white warm before the heater until wanted; place the batch on table and roll it into a smooth mello-shaped form; take about one-third of the white, make it into a roll and divide into three equal parts; lay these one at a time on the batch from end to end, about one and a half inches apart at middle of batch, coming closer together at the ends; take the remaining white, stretch and double up until you form a flat strip about three inches wide; place this on batch directly opposite the three stripes; warm one end of the batch and work it to a point, and proceed to spin, which is done, not by grasping the candy tightly and pulling it out by main force, but with a light pressure, allowing the hand to slide along the stick—coaxing it, so to speak—twisting and rolling on the table with the flat of the hand; while spinning the batch should be turned frequently, not only to keep it round, but to maintain an equal temperature in all parts; if one side of the batch should be warm, and the other side cold, the result would be a “corkscrew” stick; a buckskin glove should be used on the right or spinning hand, and on both if desired; an assistant is needed to help twist and roll the candy. To cut into sticks run the point of the shears under the stick and bring the upper blade down with a quick, free motion, holding the shears loosely.

## PEPPERMINT STICK.

Same as for lemon; cook to the hard crack, when you turn in the edges; take about one-half or three-quarters of a pound from the batch and work in it sufficient cochineal paste to make it a rich, bright red; work it by kneading and folding until thoroughly mixed; this should be kept warm and of even temperature until needed; when cold enough place the batch on hook and flavor; pull vigorously until very white and quite stiff, give it a few twists and remove to the table, flatten it, turn over and roll it up tightly, form into a smooth mellow shape; make the red into a roll and stretch out, divide it into two equal lengths, divide each of these into three equal lengths, making six in all; now place one of the strips on the batch lengthwise and one on each side of the first about one and a half inches apart; turn the batch over and place the other three stripes directly opposite, making two groups of three stripes each; spin and finish as for lemon.

The instructions for making the lemon and peppermint will answer for all other stick candies, with the exception of striping and flavoring, for which there is no particular rule.

The following combinations will make a handsome assortment—lemon and peppermint as before directed:

### WINTERGREEN STICK.

White, pulled body; one broad red stripe, covering nearly half the batch; very large stripes or coverings for batch; should not be colored as deep as for ordinary stripes.

### CINNAMON STICK.

Pink, pulled body; two groups of three red tripes, same as peppermint; make double the quantity of red; when the batch is ready for the hook put half of the red with it, reserving the remainder for the stripes.

### SASSAFRAS STICK.

White, pulled body; one wide pink stripe, bordered with red, covering nearly half the batch; make the same amount of red as for peppermint; take one-third of red and add to it three times the quantity of clear or white; pull on stripe hook to a bright pink, then spread into a broad, flat strip; make the red into a roll, divide in two equal parts, and place one on each edge of the pink lengthwise, then place on the batch.

## CLOVE STICK.

White, pulled body, covered with red; two groups of three white stripes opposite, or one medium broad white stripe and three small ones opposite; color about one-third of the batch red, not quite so deep as for stripes; pull the remainder of batch white, and take from it sufficient for the stripes; spread the red evenly and large enough to cover the batch; stripe and spin. The best way to spread coverings or large stripes evenly is having it of uniform temperature; make into a roll, stretch out and double up; stretch and double again, bringing the ends even and edges together; repeat until of the size wanted; rub the creases down with the glove.

## CREAM STICK.

White, pulled body; no stripes; vanilla, or any flavor desired. If you wish you can make a little red, and when the batch is pulled white, take a little from it, form into a roll, and cover it with the red; flatten the batch and roll the red into the center and spin; this will show a small red circle on end of each stick. If a star is wanted, proceed thus: Make the same quantity of red as for peppermint; when the batch is pulled white, take from it three times as much as the red. Reserve about one-fifth of the red, and spread the remainder into a thin, flat strip, about

two inches wide and two feet long. Spread the white piece to the same size as red, except thicker, and place it on the red, making it adhere. Divide this into five equal lengths. Place the strips flat side together, red and white alternately, edge up. Now lay the reserved piece of red, formed in a round <sup>roll</sup> ball, on the strips lengthwise. Roll the strips around it so as to inclose the red roll in the center, then roll this into the center of the batch.

### BARBER POLES.

Can be striped and flavored to suit the fancy, and spun into large rolls.

### SMALL PEPPERMINT KISSES.

Same as peppermint stick, except stripe evenly with a dozen stripes, and run through a sour-drop machine.

### LARGE PEPPERMINT KISSES.

Same as before, striped to suit the fancy, cut into lumps with shears and flattened with the thumb or with a board.

### BOSTON CHIPS.

Five pounds sugar, half a teaspoon cream tartar, one quart water. When dissolved add one gill N. O. molasses. Cook to hard crack, pull on hook to bright



straw color, work rather warm, keep the batch glossy by rubbing with glove while on table, pull out into thin strips and run through a flake machine, set close, and about one inch wide. Let an assistant take it from the machine, and, while warm, cut into sticks with a caromel cutter. If run very thin the operation will require some practice and the exercise of considerable patience.



## FLAKE CANDY.

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### VANILLA.

Five pounds sugar, half a teaspoon cream tartar, one quart water. Cook to hard crack. Pull white. Run through the flake machine as for Boston chips.

### LEMON.

Same as vanilla. Color, yellow. Flavor, lemon. Pulled.

### CINNAMON.

Same. Color, red. Flavor, cinnamon. Pulled.

### BUTTER SCOTCH.

Eight pounds sugar, one heaping teaspoon cream tartar or three pounds glucose, one pint N. O. molasses. Cook a little above the medium crack ( $270^{\circ}$ ), set off and add a half or three-quarters of a pound of butter in small pieces. Set on fire a moment and shake or stir, adding a few drops of oil of lemon. When thoroughly mixed pour on slab, and when cold enough mark into squares or oblong pieces.

## BABY CANDY.

Ten pounds sugar, half a spoon cream tartar. Cook just to the hard crack, or a trifle below. Flavor lightly with peppermint, and pull very white and stiff on hook. Run through a small motto machine, or cut into small lumps with the shears. When cold place on large wooden trays and allow them to remain until granulated, or partly so, which may require one or several days, then place them in covered jars or airtight tin boxes, when they will soon become soft and creamy. The philosophy of this treatment is: That the moisture expelled from the granulating candy is confined with it, keeping it moist and soft, whereas, if allowed to escape, the candy would become dry and hard. Its solvent qualities, and little liability to choke the baby, probably suggested its name. Another kind is made light pink and flavored with cinnamon. A vanilla cream can be made in same manner, except pulling out into flat sticks or bars, and cutting into suitable lengths.

Stick candy can be made showing letters, flags, flowers and other devices in the cut ends. These require a practical knowledge and large experience to produce. Theory will not answer, and as it is almost impossible to give written instructions that would be understood by the novice, I will omit them.

## MACHINE DROPS.

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### SOUR OR LEMON DROPS.

Ten pounds sugar; teaspoon even full cream tartar. Cook to hard crack strong and pour on slab. When you have turned in the edges scatter over the batch one and a half ounces Tartaric acid, ground fine. Add sufficient oil of lemon to flavor. Throw the batch together and mix thoroughly. When cold enough run through the drop machine. If you have no machine proceed in this manner: When the acid is thoroughly mixed place the batch on one corner of the slab. With the shears cut off enough to make a couple of strips as large around as the little finger and nearly the length of the slab. Run the caramel cutter over the strips, cutting them nearly through. Push them to the back part of the slab, and repeat until finished. This must all be done quickly, the batch turned often and kept on the same spot on slab in order to retain the heat as long as possible. Lemon drops worked in this manner are very clear and brilliant on account of a minimum of handling.

## ORANGE DROPS.

Same as lemon, except use one-third less tartaric acid, flavor with oil of orange and color orange on slab.

## STRAWBERRY DROPS.

Same as orange, except flavor and color red.

## LIME DROPS OR TABLETS.

Same as orange, except flavor with oil of Lime and color a very light tint of green.

## TAR DROPS.

Sugar and cream tartar as for lemon. Cook to hard crack strong. When the batch is ready to throw together—on slab—add one teaspoon of pine tar, and mix thoroughly. A little aromatic flavoring of some kind will make the drops more palatable.

## FLAT DROPS OR SQUARES.

This line of goods must be flavored, and colored if needed, in the pan, poured on to the slab between iron bars, with space just sufficient to hold the batch, and of the proper thickness. When the batch is just cold enough to not run together where marked, with

a caramel cutter cut both ways to form squares. Cut as nearly through as you can conveniently. Loosen the candy from the slab by carefully running a spatula or batch knife under it. When cold break up.

#### HOARHOUND.

Steep or simmer four ounces of hoarhound herb in about three pints of water for twenty minutes or more. Strain the liquor through coarse muslin. Put a pint of cold water to the herb, and press it dry. Strain this liquor with the first, and add to it ten pounds sugar and half a teaspoon of cream tartar. If needed add more water to the sugar. When it comes to the boil set it off a few moments. Skim all the scum and impurities off the top and replace on fire. Cook a little above the hard crack and pour on slab. Remove the bars in a few moments, as the edges in contact with the iron harden very soon. When cold enough cut both ways for squares. If sticks are wanted cut one way, and mark with an iron bar (corner) the length of the sticks.

Boneset herb can be made into candy in the same manner. Part scraps (dissolved) can be used in hoarhound or boneset candy.

#### ICELAND MOSS DROPS.

Four ounces Iceland moss, treated same as hoarhound. Add the liquor—and water if needed—to ten pounds sugar. Small teaspoon cream tartar. When

cooked to a crack add sufficient liquid carmine to color a deep red. When cooked to the hard crack add oil of anise to flavor highly. Set off and give the pan a few shakes and pour on slab. Finish as before. As usually made the Iceland moss is left out; otherwise, same as above.

#### WILD CHERRY.

Ten pounds sugar, small teaspoon cream tartar. color a light reddish tint with carmine. Cook to the hard crack strong. Set off and add two or three teaspoons of extract of wild cherry. Shake and place on fire. Remove as soon as it commences to boil. Pour on slab and finish as before.

#### BARLEY SUGAR DROPS.

Ten pounds sugar, small teaspoon cream tartar. Cook to the hard crack strong. Set off and <sup>add</sup> ~~and~~ four or five ounces sweet butter, in small pieces, and a little oil of lemon. Shake the pan and place <sup>when</sup> on the fire a moment. Remove and shake again, and ~~if~~ the butter is thoroughly incorporated with the sugar pour on slab and finish as before.

## NUT CANDIES.

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### PEANUT BAR.

Six pounds sugar, scant half a teaspoon cream tar-tar. Cook well above the hard crack. Set off, close the damper and deaden the fire with ashes or a little fresh coke. Replace batch on fire. Now scatter peanuts over the batch, stirring gently with a small paddle, until all the nuts are in—two or three pounds—and mix with sugar. Then pour on to slab between bars, and when just cold enough not to run, cut into bars with a butcher knife and mallet. Cut on a board, so as not to nick the slab. The peanuts should first be prepared by roasting to a very light brown, and then removing the skins by rubbing in a coarse sieve.

### ALMOND BAR.

Same as for peanut. The almonds should be first dusted and freed from shell and other rubbish. They may be added to the batch whole or coarsely chopped. The nuts will mix more readily with the batch if they have been first well warmed.

Another way to make nut candies is to place the nuts on slab and pour the batch, cooked to a hard crack, over them. When cold enough fold together and work the nuts through evenly. Then shape between bars and roll down with rolling pin. Cut into bars as before.

### BLANCHED ALMOND BAR.

Same as for almond, except blanch the almonds a day before using, so that they may be dry.

English walnuts, pecans, filberts, or any other nuts, can in the same manner be used in candy.

### TUTTI FRUTTI, OR FRUIT BAR.

Same as for peanut. Use a mixture of different kinds of nuts, seeded raisins, figs, dates, citron, or whatever kind of dried fruit you choose to use.

### BROWN NOUGAT.

Put five pounds of A sugar, free from lumps, into a clean, dry pan; use no water whatever; have the fire well deadened with ashes, so as to give an even, gentle heat; place the sugar on the fire and stir with a long, two-handed, narrow paddle until the sugar is thoroughly melted. With the palette knife scrape off any unmelted sugar that may adhere to the sides of



the pan; and when all is melted add about two pounds of blanched almonds, chopped rather fine; pour on slab between bars, and cut into bars. This is the same as used for pyramids and other ornamental pieces.

### HICKORY NUT CHIPS OR GEMS.

First: Take a half pound of hickory nut meats; sift them to get out the minute particles of shells; pick over carefully, and grind them up fine—on the table or a biscuit board—with the caramel cutter; sift through a flour sieve. That which remains grind again, and continue until all is through the sieve. Take six pounds sugar; wet with a quart, or little more, of water; a teaspoon scant of cream tartar; cook just to the hard crack, a trifle under if anything; take off and pour out a little less than a pound, or enough to cover a space about the size of a dinner plate on slab; shut down the damper and deaden the fire a little with ashes, and set on the batch; add the ground nuts lightly and by degrees, gently stirring with a small paddle. When all is together and well mixed pour on slab. In the meantime an assistant must have taken care of the small portion first poured out, keeping it warm. Get the batch together as soon as cold enough; knead it a little and get it cold enough for spinning as quick as possible. While your assistant does this pull the clear portion on the stripe hook

very white; spread this—before the heater—into a thin sheet, large enough to cover the batch; roll up the batch and cover neatly; spin out about the thickness of stick candy. As soon as all the batch has been spun, cut into short cuts or chips. Thus: Place a short iron bar on the table crosswise; with the left hand shove the stick (candy) over the bar from left to right, and with a butcher knife in the right hand strike the stick a light, quick blow, close to the right hand edge of the bar. This will take some practice to do well. Instead of finishing as above you can run through a tablet machine. If properly made this is one of the best of the nut candy family, and an universal favorite, the finely ground nuts imparting a very decided flavor to the candy.

### BLACK WALNUT NOUGAT.

Take two quarts of the best N. O. molasses, and cook over slow fire to the soft crack. Set off and add a teaspoon of salaratus rubbed fine; stir until mixed and the batch begins to puff, then add two or three pounds of black walnut meats, previously cleaned. When mixed pour on to slab. The candy adhering to the pan will have to be scraped out with the palette knife and added to the batch. Spread and turn over on the slab until hard enough to handle, then mould in a straight sided tin pan an inch and a half deep,

which should be the thickness of the candy. A tin marshmallow box cut down will answer. The box, or pan, should be slightly greased with sweet lard. When cold, or nearly so, turn the batch out of the pan, cut it lengthwise through the middle, then cut slices off the end one-quarter or three-eighths of an inch thick. Use a sharp, thin-bladed, batch knife, and cut with a rapid, sawing motion. Wrap the sticks in wax paper.

### BUTTER CUPS.

Take four pounds of stiff vanilla fondant, place before the table heater, on a sheet of tin; work and knead it until quite hot; dust the tin with lozenge sugar to prevent the fondant from sticking to it. In the meantime take five pounds sugar and a half teaspoon cream tartar; one quart water and one gill N. O. molasses; cook to the hard crack and add six or eight ounces of butter; when mixed pour on slab; when cool enough to handle on table, spread into a sheet of even thickness, and large enough to cover the fondant; place the fondant in a roll on the sheet lengthwise; fold up and close the ends and sides tight. Get the batch in shape, and warm before the heater until it will work nicely; spin about the thickness of stick candy and the length of table; cut off with shears. Let an assistant mark each stick while warm with a

caramel cutter, cutting nearly through. When cold break them up.

### CHOCOLATE CUPS.

Four pounds stiff vanilla fondant, treated as for butter cups. Cook five pounds sugar and a half teaspoon cream tartar to the hard crack. When ready to turn up on slab scatter over batch six ounces of shaved chocolate. Fold up and work the chocolate evenly through. When cold enough cover the fondant and finish as for butter cups. Almond paste can be used for a centre; also any kind of nuts ground fine and worked into the fondant while heating. Covers and centers can be colored any tint to suit the fancy

“Chew ” centers can be made with equal parts of sugar and glucose, cooked to a hard ball and combined with grated cocoanut, or other nuts chopped up fine. The following is a nice “chew ” center:

### TAFFY CUPS.

Two quarts best N. O. molasses, cooked on slow fire to a soft crack. Pour on cold slab. When cold enough pull light on hook, and keep warm before the heater. In the meantime cook five pounds sugar and a half teaspoon cream tartar to the hard crack. Pull

very light and flavor with lemon. Cover the molasses with the white and finish as before. The molasses can be left clear and chopped up hickory nuts worked into it. The chew centers are more easily worked, and will keep longer than the fondant.

## CARAMEL OR GLAZED FRUITS

Are simply fruits and nuts coated with clear sugar cooked to the hard crack. All kinds of dried fruits, whole or cut up, and small fresh fruits whole, can be used; also, oranges carefully peeled and divided as small as the natural divisions will allow of, being careful not to fracture the thin film enveloping the divisions. These should be allowed to dry a day or two before dipping. Make small quantities, only enough for a few days, at a time, as the moisture of the fruits soon dissolves the coating of sugar, making them sticky and bad to handle. When fresh they are very showy, and adapted to table ornamentation, either built into pyramid or other forms, or arranged assorted, in nice fruit dishes, garnished tastefully with artificial green leaves. Cook the sugar in small quantities (three or four pounds) in a batch or lip pan. Same proportion of "doctoring" as for stick candy. Place the pan on a board, or several thicknesses of paper, on the slab; then throw the fruits or nuts into the sugar, one at a time; take them out with an old

fashioned, two-tined iron fork, or a similar devise made of wire, and place on clean sheets of tin slightly greased. The best way to do the orange slices is to hold them between the thumb and finger and dip one end half way or more, and when all dipped go over them again, dipping the uncovered ends.

## GRAINED WORK.

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### MINT DROPS.

Six pounds sugar; a good pinch of cream tartar; dissolve and cook to a soft ball; pour a portion into a "dropper" or lip pan, about half full, and add a couple of tablespoons of pulverized sugar; with a small paddle rub on the sides and stir until it granulates to a whitish mass of the proper consistency; stir in a few drops of oil of peppermint; take the dropper in the left hand; hold it over a sheet of tin; dip it so that the syrup will run out of the lip, and cut or scrape it off into drops with a wire or knitting needle held in the right hand; move the dropper back and forth over the tin as you cut off. When the dropper is emptied put in more syrup and repeat. This requires considerable practice to do well. Where large quantities are made, droppers with two, three and four lips are used, but one lip will afford sufficient diversion for a beginner. Another, and, I believe, a better way is to put six or eight pounds of sugar, free from lumps, into a clean pan, a good pinch of cream tartar and add water, a



- little at a time; mix thoroughly with a paddle until the sugar is just barely wet, stiff enough to lift up on the paddle; fill the dropper about half full of the wet sugar and set on fire. There should be a sheet-iron cover for the furnace, with a round hole in the center just large enough for the dropper to set in. Stir until dissolved. When it commences to boil set off and thicken with pulverized or granulated sugar; stir and mix well together; flavor and drop as before. One or two dozen sheets of tin will be needed. If properly made they will be ready to take off the tins a few minutes after being dropped. Take a sheet in both hands at the ends, and twist from corner to corner, and scrape off with a palette knife.

### FIG BAR.

Cut up fine with shears two pounds of figs; cook four pounds sugar to a thread; add the figs; stir and cook to a large thread; set off and add a half pound powdered sugar; rub on sides of pan and stir into batch until granulated; pour on to sugared tins or slab, between bars; spread of even thickness with palette knife, and allow to stand for several hours before cutting into bars. If you wish, when the batch is poured out, you can cover the top with melted fondant, either white or pink, flavored to suit, and spread evenly with the palette knife.



## COCOANUT CAKES.

Take two or more fresh cocoanuts, shell them, and with a spokeshape cut off the dark skin. Divide them into five or six pieces and shred them with a cocoanut cutter. Make of sugar twice and one-fourth the weight of the cocoanut. Put sugar in a clean, bright pan, and wet quite thick with water, and the cocoanut milk if quite fresh and sweet; add a small pinch of cream tartar. When it comes to the boil set off and skim. Now cook over a brisk fire to a strong, hard ball; set off and add the cocoanut; mix and replace on fire; let remain until all is thoroughly mixed and heated through again, stirring all the time; set off; now try the batch. The moisture of the cocoanuts should have reduced the batch from the hard ball to a good thread, the degree required; if too low, boil until it reaches the degree. When done, set off and granulate the batch by rubbing the sugar on the sides of the pan, and working it into the body of the batch, and stirring vigorously until the whole is a whitish opaque mass; set the pan on the slab or table on a rest of some kind to hold it firm; with an iron spoon dip a portion out of the pan, and with an old-fashioned fork or a stick <sup>s</sup>push it off the spoon on to sheets of tin, and so continue until all is done. If two colors are wanted, use half the batch or more for white, and color the remainder red; or can be made chocolate

by mixing in an ounce or so of shaved chocolate. Three colors can be made from one batch by first laying out the white, then dividing the remainder, using a second pan; keep the last to be worked out in a warm place.

### COCOANUT BAR

Is made the same as for cakes. When granulated, pour on to a slab, dusted with powdered sugar, or on sheets of tin arranged on the table with bars; level to an even thickness with palette knife, and let remain undisturbed for several hours, then cut into bars with a thin-bladed knife.

### BLACK CROOK.

Three shredded cocoanuts; one quart of N. O. molasses; cook over a slow fire, and when half done add the cocoanuts; stir and cook to a hard ball; pour on to a cold, greased slab, cool it by turning and working until stiff enough to form into balls or cones, placed on greased tins, and left until thoroughly cold and hard.

### WHITE CROOKS OR HAY STACKS

Can be made in the same manner, with equal parts of sugar and glucose, or three parts glucose to two parts of sugar, made thick with shredded cocoanut.

## JAPANESE COCOANUT.

Three pounds sugar and a good pinch of cream tartar; dissolve and add three pounds glucose; place on moderate fire; when it boils add four pounds of grated cocoanut; cook to a hard ball, strong, stirring until done; pour on greased slab between bars, and spread to an uniform thickness. When cold cut into cubes or small sticks, and roll them in fine granulated sugar.

Other varieties of cocoanut will be given under the head of Fondant, or Cream.

## CREAM ALMONDS.

Take two or three pounds sugar, dissolve, and when boiling add two pounds selected almonds; stir and cook to soft crack; set off, and stir until granulated; then throw into a coarse sieve and shake off the loose sugar; have eight pounds sugar and a good pinch of cream tartar cooked to a soft ball in another pan; with a ladle or small dipper pour a little of the hot syrup over the almonds; tumble them over with a thin-bladed wooden paddle until dry; then more syrup, and repeat until the syrup is all or nearly all used. To finish, add a little cold water to the remaining syrup, wet the almonds with it and throw them into a wooden tray to dry; while grossing up the

syrup should be kept warm; the flavor can be added to the sugar just before taking off the fire.

Another way is not to boil the almonds in sugar, but heat them over the fire in a coarse sieve; then put them in a pan and charge them with the cooked syrup as before.

### BURNT ALMONDS.

Two pounds selected almonds; dissolve two or three pounds sugar; when boiling add almonds, and cook over a slow fire to a soft crack, stirring all the time; set off; stir until the sugar granulates dry; throw them into a coarse sieve and shake off all the loose sugar. Put back into the pan about one pound of the siftings and water to dissolve; place on fire, scrape down the sugar on sides of pan, add sufficient red and burnt sugar to color; cook to the soft crack; set off; stir in a little extract of vanilla, then throw the almonds in and tumble them about with paddle until granulated; throw into the sieve and shake off the loose sugar; repeat this until coated to the size wanted; then throw them into a clean pan, and gloss them — while hot — with dissolved gum arabic; throw the gum over them and shake and tumble them about until all are wet; then throw them into a wooden tray and let stand in a warm situation until dry; about half an ounce of gum arabic, ground and dissolved in a gill of hot water, will be sufficient. A coating of

thin shellac can be added after the gum is dry, if a brilliant gloss is wanted.

### SALTED ALMONDS.

Take nice selected almonds; blanch and roast them to a very light chestnut color; put them in a pan and wet them with dissolved gum arabic and sprinkle with fine table salt; spread on a tray to dry.

### ALMOND PASTE.

Blanch two pounds almonds and let them lay in cold water a few hours; then drain, pound and rub them in a stone mortar to a smooth paste, adding a little orange-flower water during the process to prevent their oiling; then cook <sup>424</sup> sugar to the medium crack; set off, add the almonds, and stir vigorously and continually with a wooden paddle until cold; keep in an earthen crock. This paste, worked in a variety of forms and colors, and crystalized, is the Almond Paste Bon-Bons of commerce.

### TO BLANCH ALMONDS.

Throw the almonds into boiling water; after a moment try them by rubbing between the thumb and finger; if the skins are easily detached they are done. Throw them into a sieve to drain off the hot water,

then return them to the pan and cover with cold water to cool them, then into the sieve again to drain. Then proceed to remove the skins as before stated, or place a number of almonds between the folds of a coarse crash towel and rub. Unless for immediate use, the almonds, after blanching, should be spread on trays to dry.

### TO POP CORN.

There is some science even in popping corn. Don't put the corn too close to a fierce fire at first. Heat it gradually until it swells, then hold it closer to the fire, and when it begins to pop give it all the heat you can; and if the corn be good, every grain will pop, white as snow, and so simultaneously as to almost resemble an explosion.

### POP-CORN BALLS.

Commercial Corn-Balls and Bricks are stuck together with a thin syrup, mostly glucose. To make real nice, for retailing, take, say a peck of popped corn, put it into a pan, then cook in a lip pan about one pound of sugar, with a good pinch of cream of tartar, to a very hard ball, or soft crack; pour the hot syrup over the corn, and mix with a wooden paddle. Cover with a damp, warm cloth, and if you have no machine, make into balls with the hands, wetting them occasionally in water.

## SUGAR-COATED POP-CORN.

Cook a few pounds of white sugar, without "doctoring," to the feather, or very soft ball, and place where it will keep warm, put a quantity of popped corn into a large coarse sieve, hold it over the fire until thoroughly warmed, then throw it into a large copper pan, and with a small dipper pour a little of the hot syrup over the corn. Stir with a thin paddle until the syrup granulates dry. Then add a little more syrup and granulate. Repeat until sufficiently coated—not too heavy. A little powdered sugar may be added with the first charge of syrup to induce granulation. To color pink add liquid carmine to the syrup on the fire just before it is done, and at the same time flavor can be added if desired.



# FONDANT.

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## FONDANT OR CREAM

Is the basis of all cream goods, "cast" or "hand-made." It is a grained sugar, but widely differing from the ordinary by being of exceedingly fine and impalpable grain, moist and plastic. This is due to granulating the sugar cold, a condition unfavorable to granulation. Cast goods are those made from fondant remelted and run into forms while hot. Hand-mades are worked into forms from the cold fondant without remelting. To give special instruction for each of the many forms into which fondant is made would require a large volume, and would be unnecessary. A few recipes will be sufficient for the intelligent workman who has acquired a fundamental knowledge of this branch. A cream scraper will be needed; it is a kind of metal spade, and can be procured from any confectioner's supply house; one can be made of wood; a very good one is an ordinary steel hoe, the wrist straightened out, the corners slightly rounded and the edge ground smooth to prevent scratching the



slab. The degree of cooking for fondant will vary somewhat according to the use required.

### FONDANT FOR DIPPING.

Ten pounds sugar, half a teaspoon cream tartar; dissolve and cook to the blow; pour on a clean slab. When thoroughly cold scrape the batch together in a mass, and with the cream scraper work it back and forth until it granulates, which will be apparent from it first becoming very white, then short, and finally by setting or concreting into a rigid mass. It must then be kneaded into a soft, putty-like consistency, when it is ready for use. Kept in a crock, covered with damp cloths, it will keep indefinitely.

### FONDANT FOR CASTING.

Same as for dipping, except cook to the feather.

### FONDANT FOR HAND-MADES.

Ten pounds sugar and a small teaspoon cream tartar. Cook to a soft ball. If wanted very stiff, a little higher. This must be creamed before it gets entirely cold, as it would be too stiff to work conveniently. Fondant can be worked in the pan if desired. Use half the amount of doctoring. When cooked, set off, and cover the syrup with a damp

muslin cloth. When the syrup is about cold remove the cloth, which will take up any grain or crystals that may have formed on the surface, then stir with a wooden paddle until granulated. Flavor can be added while creaming, either in the pan or on the slab. In melting fondant for dipping or casting, great care must be observed that it does not lose its creamy texture, which will happen if melted too far or hastily. It can be melted either with direct heat over a very slow fire, or by hot water in a jacket or double pan, stirring continually in either case.

### FOR DIPPING.

Have your melted dipping cream in a jacket kettle surrounded with hot water. Throw in, one at a time, the articles (centers) to be dipped; lift them out with a fork or small wire ladle and drop them on clean sheets of tin. They will concrete in a few minutes and be ready for use. Almost anything the fancy can suggest can be used for centers; all kinds of nuts, dried and preserved fruits cut into suitable sizes, small fresh fruits, whole, and balls of various colored and flavored fondant. The dipping cream can be given any flavor or color when melting.

### FOR CASTING.

The fondant should be melted just sufficiently to run freely, flavored and colored if needed, poured into

a confectioner's funnel and run into starch prints, the flow of the cream being regulated by a pointed stick fitting in the small end of the funnel and extending above the top. For casting in starch, have light wooden trays about fifteen inches wide, twenty-seven inches long and one inch deep. Fill the trays with dry starch and level the top off with a straight edged stick. The patterns or forms are made of plaster paris, and fastened with glue to the flat surface of a narrow board a little longer than the width of the tray. Press the forms into the starch gently and remove carefully, so as not to disfigure or enlarge the impression. Then by means of the confectioner's funnel fill the impressions with melted fondant, and when cold take them from the tray and free them thoroughly from starch by brushing in a sieve or by blowing with a pair of bellows. They are then ready for the crystal, or for covering if for chocolate cream drops. The fondant can be melted and poured into shallow tin pans, or in wooden trays lined with manilla paper, two, three or more layers of different colors and flavors, and when cold turned out and cut into squares, oblongs or diamonds and crystalized. Pans in which fondant or any granulated sugars are poured should be clean but *not* greased.

## WAFERS.

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### MINT CREAM WAFERS.

Melt a couple of pounds of casting fondant (or sufficient to nearly fill your funnel); stir in two table-spoons powdered sugar; flavor with oil of peppermint and pour into funnel and drop on sheets of tin. Hold the funnel in the left hand and with the right hand open and close, alternately, the point of the funnel by means of the stick, making the drops about the size of a silver quarter. It will require some practice to make them of uniform size. They can be removed from the tins in the same manner as mint drops, but should be allowed a longer time to thoroughly set.

### VANILLA CREAM WAFERS.

Treated in the same manner as for mint; flavor, vanilla.

### LEMOM CREAM WAFERS.

Same; color yellow and flavor with oil of lemon.

## WINTERGREEN CREAM WAFERS.

Color, carmine; flavor, wintergreen.

## CINNAMON CREAM WAFERS.

Color, orange.

## PISTACHE CREAM WAFERS.

Color green and flavor with extract Pistache, or two or three drops oil of almonds, and same of extract pine apple.

## CHOCOLATE CREAM WAFERS.

When melting, add sufficient finely shaved chocolate to color, and flavor with vanilla. The color of these goods should be very delicate tints, and mixed while melting; the flavor being stirred in just before pouring into the funnel. That portion of the fondant adhering to the funnel can be scraped out with the stick and returned to the pan, to be re-melted with the next batch, when of the same color.

# ICINGS.

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These goods are made in almost endless variety, limited only by the ingenuity of the workman. A few recipes will furnish all the information needed in this line.

## PLAIN ICINGS

Are made by melting casting cream, flavoring, and coloring any desired shade, and pouring, about one-half, or three-fourths of an inch thick into a wooden tray, lined with manilla paper. After standing a few hours, turn out of the tray, remove paper, mark and cut into squares or oblongs, and crystalize.

## FANCY ICINGS

Are made of two or more layers of different colors and flavors. Example: Take any quantity of casting cream, melt, color pink and flavor strawberry; pour into the tray, spread evenly over the bottom, then melt the same quantity of cream, leave white and flavor vanilla; pour over the first layer, again melt the same quantity, color green or chocolate, and

pour over the second layer. After standing a few hours, turn out of the tray, and mark and cut as before. Any combination of colors and flavors can be used, or any kind of chopped nuts, dried or preserved fruits can be mixed in the middle layer.

### CONSERVE ICINGS.

Cook five pounds of sugar and a small teaspoon cream of tartar to a soft ball; set off and mix in about one pound casting cream; with a wooden paddle, stir and rub the syrup on the sides of the pan, until of a whitish, cloudy appearance, then whip in the whites of two eggs beaten light; now mix in a pound or two of coarsely chopped hickory or English walnuts, pour into a paper-lined tray, and, when cold, cut into squares or bars and crystalize.

### CREAM FRUIT NOUGAT.

Melt five pounds casting cream, set off and stir in the whites of two eggs, beaten stiff; then stir in a pound or more of French fruits, cut up, and pour into a deep pan, bottom-lined with wax paper. Let stand twelve hours or more, turn out, and cut into squares or bars, and wrap in wax paper.

### FRUIT CAKE.

Five pounds sugar, one quart sweet cream, a half teaspoon of cream tartar, dissolved in a little water,



and added to the batch after it has reached the boiling point (a rule to be observed at all times where sweet cream is used as a solvent). Cook to a soft ball, stirring continually; pour on slab, and when cold, cream as per fondant. Then knead, and work into it, more or less, as desired, ground cinnamon, cloves, mace or nutmeg, preserved fruits, cleaned sultana raisins, slips of citron, etc.; then mould into an oblong cake pan, and let remain for several hours; turn out, and either cut into slices as sold, or cut into pieces and wrap in wax paper,

### COCOANUT CREAM PASTE.

Five pounds sugar, three pints sweet cream, half a teaspoon cream of tartar, two fresh-grated cocoanuts, added to batch when it commences to boil. Cook to a soft ball, stirring continually. When done, pour on slab and cream as before; mould in oblong pans and set aside for several hours. Vanilla flavor can be added if desired.

### MAPLE COCOANUT PASTE

Is made the same as above, using half maple and half A sugar.

### CHOCOLATE COCOANUT PASTE.

Same as first, adding four or five ounces chocolate when commencing to boil.



## HAND-MADES.

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A few examples will give the intelligent workman a good idea of the manner of working all goods in this line. The material used is the stiff, or high-cooked fondant, worked cold in the same manner as one would work bread dough, and if not stiff enough to suit the requirements, the finest of lozenge sugar is worked into it, until of the proper consistency. The original mass can be made white and unflavored, and the colors (in paste form) and flavors worked into portions of it, as required. For example, to make

### CRAB APPLES,

Take a portion of the fondant and color yellow; a similar portion color red; another portion white; the same quantity of chocolate, which must be made a special fondant, as it requires heat to incorporate the chocolate; form these into triangular strips, then form all into one round roll, with the thin edges to the center; roll out to about the size of the thumb, and with a thin-bladed knife, cut into pieces of even size, and

roll between the hands into round balls; on the ends where the colors meet, make indentations with a pointed stick, or push a whole clove to the head in one end, to represent the blossom.

## ROLLS.

Form two thin sheets of different colored fondant. Place one on top of the other. Then commence at one end or side and roll the mass into a solid, round roll. Cut into thin slices. A thin sheet of stiff jelly may be placed on a sheet of white fondant and treated in the same manner.

Another form of roll can be made of a combination of three colors. Take a small quantity of one color and form it into a round roll. Take double the quantity of another color. Form into a sheet large enough to wrap around, and cover the first and a still larger quantity of another color formed into a sheet sufficiently large to cover the whole. Roll out to about the size of the thumb, and cut into lengths of a few inches. Roll these one at a time in simple syrup placed on a slab. Then roll them in colored sugar, or chopped, blanched almonds or desicated cocoanut of various colors. Lay aside until the syrup becomes sufficiently dry to cement the adhering nuts or sugar; then cut the rolls obliquely into slices half an inch or more thick. To color the chopped almonds

or desicated cocoanut sift out the finest, put a portion of the remainder in a bowl, pour over it a little carmine and stir with a wooden paddle until colored to suit; then spread out on a sheet of manilla paper to dry. Treat in the same manner for yellow and green. In this class of goods the effect of a combination of colors will depend largely on the good taste of the workman.

### CREAM DATES.

Use only the nicest whole dates. Cut open one side from end to end with the shears. Remove the seed and press the date full of white vanilla fondant, or a combination of two colors (white and red); or a whole blanched almond can be inserted after removing the seed; the date closed and dipped into melted fondant, and when cold cut in two with a sharp knife. Figs, raisins and cherries, after removing the seeds, can be filled with fondant, either white or colored. Clusters of large raisins, seeded, and left on the stem, filled with fondant of various colors, are very handsome for decorative purposes.

### CREAM WALNUTS.

Press the halves of an English walnut on either side of a ball of fondant.

All cream goods, either cast or hand made, should be crystalized if to be kept any length of time. A

coating of perfect crystals is impervious to ordinary atmospheric influences, and forms a hermetic covering around the goods, preventing the escape of moisture, and keeping them soft and creamy for a long time. It also gives the goods a more brilliant appearance.

Great care should be exercised in preparing the syrup, remembering that there is a wide difference between a "grain" and a crystal. The former being best produced by heat and agitation; the latter requiring absolute rest and a low or moderate temperature.

### SYRUP FOR CRYSTALIZING.

Take of the best sugar say twelve pounds; dissolve with two quarts water; cook to  $34^{\circ}$  by the saccharometer, or to  $35^{\circ}$  or  $36^{\circ}$  if a coarse crystal is needed; add a few drops of acetic acid and set off; cover the pan and let rest undisturbed until cool, then with a dipper carefully pour syrup over the goods which have been previously arranged in pans until all are covered; allow them to stand undisturbed ten or twelve hours in a room of moderate temperature; then make an opening near the corner of pan, in the crust formed on surface, and tip the pans, resting in a trough or other device; let drain until dry, the goods can then be turned out of the pan ready for use.

## FONDANT WITHOUT COOKING

Can be prepared thus: Whip light the white of one egg; then add two or three tablespoonfuls of water; then add the finest lozenge sugar until of the proper consistency, working and kneading it as you would bread dough. Flavors and colors can be worked in during the process. Or, instead of water you can use fruit juices of any kind, and work in the same manner. These can be used for centers in dipped goods or for covering with chocolate.

## CHOCOLATE WORK.

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In the manufacture of all chocolate covered goods a chocolate warmer is indispensable. The warmer is a double or jacket pan, allowing the use of hot water instead of direct heat in melting chocolate. They can be had from any confectioner's supply house. Except for the very cheapest goods prepared or sweetened chocolate is most commonly used. Chocolate of various grades, prepared specially for covering, are now made by most of the chocolate manufacturers.

To make sweet chocolate, add six or eight ounces of finest lozenge sugar to each pound of melted cocoa paste. Mix and beat well together. If vanilla flavor is wanted it must be added in the form of a dry powder, or vanilla sugar, as no liquid can be mixed with the chocolate. To thicken chocolate add more fine sugar; to thin it add cocoa butter. Parafine, suet and cotton seed oil are also used for thinning. In covering creams with cocoa paste (unsweetened), with a wire ladle dip a number of the creams into the melted chocolate, and throw them on to the wire screen attached to the warmer, and allow the surplus chocolate

to drain off. Then, with a fork, remove them one at a time and place them on boards or trays, covered with manilla or wax paper. Allow to stand in a cool place until the chocolate hardens. In hot weather they should be placed in a refrigerator. They can then be removed from the papers and varnished. To varnish, put a number of the drops into a small sieve and apply the varnish with a small brush, rolling the drops around in the sieve so as to get all parts covered. Chocolate should never be heated to a high temperature, as it is apt to cause rusty streaks or spots after hardening. Blood heat is about the right temperature. Sweet chocolate for covering can be used by dipping, or in this manner: Have a small marble slab or slate tileing (one a foot square and one inch thick will do); keep it warm (not hot) enough to melt the chocolate. Put a portion of the chocolate from the warmer on the slab, and with the hand roll one, or a number, of the articles to be covered in the chocolate. Then pick them up, one at a time, and drop them on papered trays by gently releasing them from the thumb and finger, so as not to make a thin place in the covering. This mode is especially adapted to thick coverings in fine goods.



## CHOCOLATE CREAM DROPS.

## HAND MADE.

Take a piece of vanilla fondant. Roll it into a round strip the size needed. With a knife cut into lengths about equal the diameter. Roll these into round balls. Lay them on trays until sufficiently dry to hold their shape; then cover as before directed. Cast drops are covered in the same manner.

## WALNUT CHOCOLATE CREAMS

Can be rolled out and cut, as hand makes, or by running melted fondant into square impressions in starch, or pouring into pans the proper thickness, and when cold cut into squares with a knife. When covered and placed on papered trays, and while the chocolate is yet warm, place on top of each square an English walnut halve, pressing it firmly into the chocolate. All kinds of creams, roasted almonds, walnut halves, small pieces of brown nougat or white nougat, marshmallow drops, etc., etc., can be dipped in chocolate.

## VARNISH FOR CHOCOLATE.

Take a quantity of gum shellac. Put in a glass jar that can be covered tightly. Cover the shellac with alcohol and let stand until dissolved. When using put a portion into a small vessel and thin with alcohol. If too thick it will make the chocolate too "shiny" and give them a cheap appearance.



## COLORED SUGAR (SUGAR SAND.)

## RED.

Take a quantity of rather fine granulated sugar; put into a bright copper pan; heat over a covered fire until quite warm; set on the pan rest, and pour on the sugar a little liquid carmine; mix and rub with the hands until the color is evenly distributed; then a little more carmine, and so continue until the desired shade is acquired. Spread on papered trays, and when dry break up with the hands if lumpy.

Yellow, blue and green sugars are prepared in the same manner. If the colors are in paste form, or too thick, thin them with alcohol.



## PART SECOND.



# ICE CREAM.

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## REMARKS.

There is no royal road to the production of good ice cream. Many presume that Jones—who has earned reputation and wealth by making an excellent article—employs some subtle and mysterious process, which, if they could only find out, would make them rich too. Now, the probabilities are that Jones' formula is very simple, and similar in proportions to that of his neighbors; the only mystery being in the exercise of care and common sense. To insure the best results intelligent and unremitting care must be given to every detail of the manufacture, from beginning to end. And the material must be of the best to begin with. Milk and cream are great absorbents, and are easily contaminated by surrounding uncleanness and bad odors, consequently the surroundings and all utensils connected with the manufacture should be kept immaculately clean. Freezers and packing cans should be thoroughly scalded and aired in the sun after using. The copper boiling pan should be

clean and bright before using. If stained or discolored wash it with vinegar and salt and rinse with plenty of cold water and wipe dry. If very foul, wash the pan with soap and water before using salt and vinegar.

Keep the freezers free from dents and bruises, so that the scraper may work smooth and close to the sides, and if the scraper is of wood renew it as often as the edge becomes blunted. This is important if you want your ice cream smooth. In boiling milk or cream by direct heat, if the bottom of the copper pan be thick and smooth, the sugar added before placing on fire, and ordinary care used, there is very little, if any, danger of scorching the material if fresh and sweet.

Patent freezers, "with latest improvements," "excelling all others," etc. are very plentiful, and all have their admirers. For hand power I would recommend the Blatchley Horizontal Freezer, made in Philadelphia. I have no personal interest in recommending this machine, any more than a desire to promote the best interests of my patrons. In my opinion the Horizontal has some good points over other machines. One in particular is the small amount of ice, and the uniformity of time (fifteen to eighteen minutes for a five-gallon freezer) required in freezing, without regard to atmospheric conditions. A result due to

the exclusion of air from the freezing mixture (salt and ice) by an air-tight cover to the tub.

For a trade of ten to twenty gallons per day a five-gallon machine is large enough, with a two-gallon machine for ices and odd jobs. As a rule small freezers will make smoother cream than large ones. For pounding ice in, make an open box of two inch oak, six to eight inches high, length and breadth to suit the requirements. For a maul, or pounder, take an eight inch square stick of maple, or other hard wood, about a foot long, and bore a hole in one end for a handle. For a Blatchly freezer pound the ice quite fine, fix the can in the tub and fill tub one-third full of ice, settle the ice down with a stick, and add one quart of common salt on top of ice—do'nt mix it. Another layer of ice to make tub two-thirds full. On this another quart of salt. Then fill tub with ice and another quart of salt on top, making three quarts of salt in all. Close the tub and get into position to freeze. (See directions, accompanying each machine.) An extra crank (not furnished with the machine), to slip on end of dasher back of the hasp, is a handy addition. An assistant can turn the dasher one way while the tub is turning in the opposite direction, thus doubling the beating facilities and doing away with the necessity of stopping the machine and moving the crank from one end of the tub to the other. Good cream can be nearly doubled by beating

while freezing, but I would not recommend it. It is too "fluffy," and, although appearing all right when first frozen, soon becomes coarse, and if packed hard is dry and crumbly. An increase of one-fourth or less makes the cream sufficiently light. After the cream is frozen open tub, lift out the freezer, and put the cream into packers to harden. The sooner it is hardened the better, for if allowed to stand long in a sloppy condition it will become coarse and watery. For packing crush the ice rather fine; mix with the salt and pound it down solid around the can. It is a mistake to consider very coarse ice the most economical for packing. The coarser the ice the more free the air circulates through the interstices. Coarse or solar salt is the best for packing, as it does not dissolve so readily, and maintains its action longer than fine salt. Keep your cream well packed and solid. Do'nt neglect it until the cream melts on the sides of the can, for it will be sure to be rough and icy after repacking. To repack, draw off the water and use finely pounded ice and coarse salt mixed. Work this thoroughly into the old ice in the tub with a stout stick—a broom handle, sharpened at the small end, will do—and then pound down solid. If the cream has a tendency to keep soft use more salt; if too hard less salt. Ice cream, in plain form, once considered a luxury, has almost become an every day necessity. In catering to the trade the manufacturer must be



guided in a measure by the particular wants of his customers. For parties, receptions and other society affairs the creams cannot be too rich, while for every day consumption very rich cream would tend to diminish the frequency of the demand by the average consumer. On the other hand, very poor and unpalatable cream would have a bad effect on sales. The happy medium is what is wanted—a nice, refreshing dish of cream that will leave the impression with the consumer that he or she could enjoy another dish. I believe the following formula will fill the bill if properly made and of good materials.

#### TO MAKE A FIVE-GALLON FREEZER FULL.

Two gallons rich sweet milk; take of this milk about one and one-half pints, and dissolve it in four ounces of potato starch (corn starch will do); the remainder of the milk put into the boiling pan, and add two and one-half pounds crushed or granulated sugar, and set on the fire; stir frequently with the whisk; have sixteen eggs in a pan, and well beaten; when the milk comes to a boil, set off, and with a dipper, pour about one-third of the hot milk on to the eggs, beating and stirring with the whisk continually; now replace the milk on the fire and add the dissolved starch, stirring vigorously; when it again comes to the boil, add the eggs, but do not stop the stirring with the whisk firmly on the bottom of the pan. After

being on the fire a few moments, to thicken, not to boil, set off, and strain through a hair seive, or Swiss muslin, into a cooling can, and set in ice water, stirring until cold. Now add one and one-fourth pounds of powdered sugar to five quarts of rich cream; stir gently, and when the sugar is dissolved, strain, and add it to the custard and place all in the freezer; if for vanilla ice cream, add one ounce best vanilla extract, and freeze; if to be made into two or more different flavors, freeze without flavoring, and add the flavors to the cream in the packers, beating and mixing with a long-handled wooden paddle. Remember that the custard must be very cold before mixing it with sweet cream. The above formula answers for all staple creams, the only difference being in the flavors and colors.

#### FOR LEMON,

Use oil of lemon of the best quality, and fresh; don't flavor too high.

#### FOR STRAWBERRY (IMITATION),

Use extract of strawberry, and color with liquid carmine.

#### CHOCOLATE.

Take two ounces of cocoa paste, best quality, shave it fine, and the same amount powdered sugar;

put them into a shallow stew-pan, with enough sweet milk to cover—less than a gill—, boil over a gentle fire, stirring continually, until melted into a smooth, satin-like paste; if too stiff, add more milk. This paste, when cold, can be worked into the cream after it has frozen, or before freezing, and will be sufficient for six quarts of ice cream. Flavor with vanilla.

### BISQUE.

Grind and put through a fine sieve, one pound crisp macaroons; mix this thoroughly into one <sup>gal</sup>gill vanilla ice cream, and let stand an hour or two, to ripen.

### TUTTI FRUTTI.

Mix into one gallon rich vanilla ice cream one and one-half pounds of glazed fruits, such as cherries, apricots, pineapples, etc., cut into small pieces; a little marachino, mixed in with the cut fruits, will prevent their sticking together, and heighten the flavor of the cream.

### FRUIT ICE CREAMS.

Fruits cut up and mixed with ice cream do not impart their flavor to the ice cream, to any extent, and the fruit itself is tasteless and insipid when frozen. To get a nice flavor, treat in the following manner:

## STRAWBERRY.

Take sound, ripe strawberries, clean and mash them in an earthen vessel, press through a cheese cloth, leaving little but the seeds remaining; add sufficient powdered sugar to make quite sweet; set in ice box until very cold, then mix into frozen, but unflavored cream. One quart of the juice will flavor six to eight quarts of ice cream; add a little carmine to color. Working in the fruit juice will thin the cream considerably, consequently, more salt than usual must be used in the first packing, to congeal the cream rapidly; cut it down from the sides every few minutes until it becomes solid again, then pack away as other creams.

## PEACH.

Take ripe, high-flavored peaches, <sup>wash</sup> ~~work~~ them, if needed, but don't pare them; cut them up, rejecting the seeds, of course, and mash them thoroughly with sufficient powdered sugar to sweeten, then rub them through a perforated tin sieve; use in the same manner as for strawberry. Any kind of fruits or fruit juices can be used in ice cream. On account of the acidity of fruits, it is best to add them always after the cream has been frozen.

## MOULDED CREAM.

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### NEAPOLITAN, OR HARLEQUIN ICE CREAMS,

Are made by arranging different colors of ice cream in alternate layers, in brick-shaped moulds.

For example: Take, say a two-quart brick mould, imbed it in fine ice, mixed with a little salt, leaving the top of the mould exposed; remove the lid carefully, so as to get no ice or salt in the mould, put in it one pint of chocolate ice cream, spread evenly over the bottom of mould, and level with a straight-edged piece of tin; then in the same manner add a layer—one pint—of vanilla, then a layer of strawberry or pink cream, then fill up with vanilla, and scrape off with a palette knife, leaving the mould level full; replace the lid, take up the mould carefully and tie with a few rounds of string, to prevent the lid from becoming loose; then bury the mould in a strong freezing mixture of fine ice and salt to harden, and let remain at least one hour before using. For moulding, the ice cream must not be hard, but about the same consistency as when first frozen. Any combination

of colors, or water ices and creams to suit the fancy, can be used. All moulded creams are treated in the same manner, that is, the cream is first frozen in the ordinary way, then moulded and hardened by imbedding in salt and ice. To take cream out of the brick moulds, first take off the string, if tied, and dip the mould into cold water, to cleanse it from salt and ice, wipe clean with a dry cloth, remove one lid, place the mould on a suitable dish, open side down, remove the other lid, then lift the hoop. If the cream should not come out freely, dip a towel in hot water, wring it out and apply to the mould.

### PISTACHE CREAM.

Blanch four ounces pistache nuts, or two ounces of pistache and two ounces of almonds, pound them in a stone mortar to a smooth paste, adding a little rose water to prevent their oiling; put one gallon fresh sweet cream and one and one-half pounds refined sugar into a boiling-pan, then break eight fresh eggs into an egg-pan and beat them well; now set on the fire the cream and sugar, and heat it to the boiling point, stirring continually with the whisk; set off, and with a dipper, pour about one-third of the cream on to the eggs, beating them well together; pour the eggs back into the remaining cream and set on the fire a few moments to thicken, not to boil; take off

and strain into a can; now dip out a little of the hot mixture and pour on the pistache paste in the mortar, and rub until smooth and evenly mixed, then add more, and rub until quite thin; then pour all back into the can, and cool in the usual manner. When ready to freeze, color in a light shade of green.

### NESSELRODE PUDDING GLACE.

Pound to a smooth paste half a pound blanched almonds; take one gallon rich cream, and add to it one and three-fourths pounds refined sugar; break sixteen eggs in an egg pan and beat them well; now scald cream and mix with the eggs, and add the almond paste in the same way as for pistache cream; when frozen, mix thoroughly in a half pound of glazed fruits, assorted and cut into small pieces, one wine glassful of cognac brandy and two of marachino; a portion of the liquor can be poured over the cut fruit in a bowl and mixed, to prevent their sticking together in lumps. This pudding is usually served in small, fancy cups, or stem glasses, with a dash of whipped cream on top, and a pinch of finely ground pistache nuts on the whipped cream. To mould in brick form, fill the mould (imbedded in salt and ice) nearly full of the pudding, level the surface and fill with whipped cream, and sprinkle the surface with the ground pistache nuts, then place a piece of wax paper on this, to

prevent its adhering to the lid; finish as for other moulded creams.

To whip cream, have it very cold, and beat to a stiff froth with a whisk; a little sugar dust and a few drops of vanilla can be mixed in after it is beaten.



## WATER ICES.

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### LEMON ICE (SHERBET).

Put two quarts of water into an earthen crock, and add two and one-fourth pounds A sugar; grate into it the yellow rind of two lemons, stir with a wooden paddle, and when the sugar is dissolved, add the juice of enough lemons to make a rich lemonade; strain into the freezer, and add the whites of three eggs, well beaten; freeze as for ice cream. If frozen without beating, it will be granular and semi-transparent, but if well beaten until quite stiff, will be firm, smooth and like ice cream. Two quarts of water will make four quarts of ice. On account of the acidity of water ices, they ought to be packed in porcelain-lined cans, and only enough made for the day's trade.

### ORANGE ICE.

Grate the rind (only the thin yellow surface) of two oranges, and take the juice of enough more to make one pint, add three pints of water and two pounds sugar; when the sugar is dissolved, add suffi-

cient lemon juice to make tart; strain and mix in the whites of two whipped eggs, and freeze as for lemon ice. Color a light orange tint, with yellow and red, before freezing.

### PINEAPPLE ICE.

One pint pineapple juice, three pints water, and two pounds sugar; lemon juice, whites of two eggs, proceed as for orange. Any kind of fruits can be used, following the above formula, viz: One part fruit juice to three parts water; one pound sugar and white of one egg to each quart of liquid, and lemon juice to give the required acidity. Colors appropriate to the fruit used.

### ROMAN PUNCH.

Make a rich lemonade of three pints water, one and three-fourths pounds sugar, lemon juice and eggs as for lemon ice, add one pint of brandy and Jamaica rum, half and half, and freeze as for other ices. Champagne, cordials and other liquors can be made into ices in the same manner. The above formulas are sufficient to give a good idea of the mode of preparing them.

### CHARLOTTE DE RUSSE.

Can be made of custard, or a combination of custard and cream; but if you want a perfect speci-

men of this delicate dish, make it of cream in the following way: Break or cut up one ounce Cooper's sheet gelatine, soak it in a half pint of water for an hour, then dissolve in a hot water bath; put six ounces of fine, powdered sugar into a bowl with one whole egg, and beat well with a wooden paddle, then add to it one teaspoonful best extract vanilla. Now put one quart of very rich sweet cream into the egg pan, keep cold, and if need be, set the pan on ice or in a pail of ice water; beat the cream with a whisk until quite stiff, then take the gelatine (see that it is all dissolved) and cool it quick by immersing the tin in ice water, and stirring until just luke warm; now pour the gelatine on to the sugar and eggs, mixing well, and add this to the whipped cream, mixing thoroughly with the whisk into a smooth mass; then fill the moulds, forms or cases previously prepared. A very handsome dish can be prepared with little trouble in this way. Take a nice dish of either glass or porcelain, any shape, flat or with stem, and line it with lady fingers, single, having the round ends projecting half an inch or so above top of the dish; fill with the russe not quite to the top of the lady fingers, heap up in the middle, round and smooth with the palette knife, saving enough of the russe to ornament with. Make a cornet of strong manilla paper, fill it about half full of the russe, cut off the point, leaving it about the circumference of a small straw; with this,

make large dots or hemispheres on the russe, back of each lady finger; then, with a cornet having a very small orifice, make a crimped or waved-line border around the base of the dots, on the inside, and over the tops of the lady fingers, on the outside; then, on top of the dish, make a bunch of grapes with two leaves. To make leaves, after filling the cornet and closing the end, flatten the point, and with the shears cut both edges off to the point, commencing about one inch from the point; this allows the contents to escape from both sides of the cornet, the point making a depression, to resemble the stem of a leaf; an irregular movement of the hand giving it the crimped or crimped appearance of a leaf.

The egg pan, of which I have made frequent mention, and neglected to describe, should be made of good, heavy tin, any size, with about these proportions: Top, fourteen inches in diameter; bottom, nine and one-half inches, and rounded, ten inches deep, and two side handles. This almost indispensable utensil can be put to many uses in the shop, and is much better than copper pans in which to beat eggs, meringues, sponge cake, Charlotte Russe, etc.

### EXTRACT OF VANILLA.

Those who wish to make their own extract vanilla will find the following formula satisfactory: Take a half pound of the best Mexican bean, slit them from

end to end with a penknife, then cut crosswise as fine as you can with a pair of sharp shears; put them into a two quart packing bottle and add one quart of water and one quart of proof alcohol, or neutral spirits, cork tight and keep in a moderately warm temperature; shake up the contents occasionally and allow it to infuse for several weeks—several months would be better. A little Tonka bean can be used if you wish to add pungency to the flavor, but it should be used very sparingly—not more than one ounce of Tonka to eight ounces of Vanilla bean.

# CAKE BAKING.

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## REMARKS.

Under this head, I will give recipes for those goods only best adapted to the confectioner's trade outside of the general baking business.

As a rule, soft, moist flours are the best for cake-baking. In some cases the best results are attained by mixing two different brands of flour, and often a recipe will give splendid results with one brand and prove unsatisfactory with another. The workman must consider these things, and make use of his wits as well as his hands.

The number of eggs given in each recipe is based on the average sized egg, viz.: two ounces—one ounce for the white, three-fourths of an ounce for the yolk, and one-fourth of an ounce for the shell. If the eggs vary from this very much, either large or small, allowance should be made.

## POUND CAKE.

One pound powdered sugar and fourteen ounces of best fresh butter, beat or rubbed in a wooden bowl

until very light and creamy, with a few drops oil of lemon or other flavor. Break in the eggs, two or three at a time, and stir just enough to mix smooth and even, without beating. Then sift in one pound flour; mix just sufficient to incorporate the flour evenly. Bake in a moderate oven.

### JELLY CAKE.

Same as for pound cake. Spread in jelly cake pans and bake in a quick oven.

### JELLY ROLL.

Same as pound cake. Spread in a thin square sheet on paper and bake in a quick oven. While warm remove the paper and spread with jelly, not that glucose abomination sold in bulk at the grocery stores, but pure fruit jelly. Commence at one edge and roll the sheet into a round roll, and wrap it in a sheet of paper to keep the shape until cold. A jelly roll can be made of sponge-cake dough also.

### JELLY DIAMONDS.

Make and bake as for jelly roll, divide the sheet into two equal parts, spread one with jelly and place the other on top; over this spread a thin coating of soft icing, and cut into square or diamond-shaped pieces. A very little fine sugar sand can be sprinkled

in streaks of red and green on the icing before cutting into pieces.

### FRUIT CAKE.

Eighteen ounces of powdered sugar and fourteen ounces of butter, beat light, and add ten eggs as for pound cake. Add one-fourth ounce of ground mace and a half ounce each of ground cinnamon and cloves, one gill of brandy, then seventeen ounces of flour. After all is mixed, work in the fruit in the following proportions: Half a pound of citron and four ounces of candied lemon and orange peel cut into small strips, four pounds Sultana raisins, and half a pound of fine large raisins seeded. Bake in a slow oven. To clean the Sultana raisins, pick them apart, put them in a large coarse sieve, dust them with a little flour, and rub them with the hand to free them from the small stems, shake them well and throw on to a sheet of paper and carefully pick out all stones, large stems or other rubbish. Dried currants can be used instead of Sultana raisins, but are not so nice.

### WHITE OR DELICATE CAKE.

One pound of powdered sugar and fourteen ounces of butter, rubbed very light. A little flavor, either lemon, vanilla or almond. Add the whites of fourteen eggs, a few at a time, stirring just enough to mix



even and smooth, then sift in one pound of flour and mix lightly. Bake in a moderate oven.

### CITRON CAKE.

Same as white, with a half pound citron cut into thin strips.

### HICKORY NUT CAKE.

Same as white, with half a pound coarsely chopped hickory nut meats.

### MARBLE CAKE.

Mix same as for white cake. Put a portion of the dough into an earthen bowl, and mix in sufficient liquid carmine to color a bright pink. In another bowl mix a portion of the dough with finely grated sweet chocolate to color brown. Fill the cake mould with a portion of the white, pink and brown, alternately, but not in layers. Take a small stick, thrust in the dough to bottom of mould and drag through the dough zig-zag, not too much.

### ANGEL CAKE.

Ten ounces flour; twenty ounces fine powdered sugar; two teaspoons even full of cream tartar and a pinch of salt; mix all together and put through a flour sieve several times; beat the whites of twenty-

two eggs quite stiff, adding a little vanilla or other flavor; then work the flour and sugar lightly into the eggs, just enough to mix evenly; put into a mould and bake in a moderate oven; when done place the mould up side down and let remain until cool. For this cake have your mould clean and dry, but not buttered. For all other loaf cakes, pound, etc., the moulds should be buttered and neatly papered. Give the angel cake a coat of thin, soft icing.

### CREAM PUFFS.

To one pint of milk; add one ounce sugar and four ounces butter; place on fire in a bright copper pan; when it boils set off, and with a paddle stir in nine ounces of flour to a smooth, stiff paste; set aside in an earthen bowl until nearly cold, then stir in, one at a time, eight eggs, making a smooth, softish paste. With a tablespoon lay out the paste in round heaps, the size needed, two inches or more apart, on bake pans slightly greased with lard and dusted with flour. With a soft brush or piece of muslin wash them with egg yolks beaten with a little water. Bake in a rather quick oven until well colored and firm. When cold cut a slit in one side of the puffs and fill with the following mixture: One pint milk, three eggs, three ounces sugar and two ounces flour. Make the flour into a thin, smooth paste with a portion of the milk; beat the eggs and sugar together, then put all

together in a pan; set on fire and stir until it thickens; put in an earthen vessel to cool and flavor with vanilla. To make the filling thicker or thinner use more or less flour. Water, instead of milk, can be used for the puffs.

### CREAM KISSES.

Beat the whites of eight fresh eggs in the egg-pan to a very stiff snow; add two or three drops oil of lemon; then stir in lightly one pound powdered sugar. Have a smooth board; dampen the surface and lay on it a sheet of manilla paper. On this lay out the kisses by means of a canvass bag with a tin tube in the small end. Lay them an inch apart. Bake in a very slow oven fifteen or twenty minutes, or just enough to form a good crust on the outside, leaving the inside moist and creamy. Lift them from the paper with a thin bladed spatula and place two together. Be sure to beat the eggs, not only very stiff but tough, then there will be no failure.

### LADY FINGERS.

One pound flour, one pound sugar and twelve eggs. Whip the whites to a froth, then add about half the sugar by degrees, continuing the beating very stiff, then the yolks and balance of the sugar, and heat well; flavor, and with the hand mix in the flour lightly and evenly; with a dressing bag and

small tube lay out the mixture, an inch apart, on manilla paper; sift a little powdered sugar over them; shake off the surplus sugar by taking hold of two corners of the paper and lifting it up clear of the table; then place on a bake pan and bake in a quick oven. When cold wet back of paper with a brush or sponge, and the fingers will come off easily. Stick them together in pairs of uniform size. This (sponge cake dough) can be made into a variety of forms.

### FINE JUMBLES.

Two pounds butter, two pounds powdered sugar, four pounds flour, sixteen eggs, three-fourths of an ounce of carbonate of ammonia, half a gill of milk. Rub the sugar and butter together evenly, but not light; add a few drops oil of lemon; stir in the eggs, two or three at a time, and work just enough to mix smooth, then add the ammonia, pounded fine and dissolved in the milk, then mix in the flour. With a jumble forcer lay out the dough into long ropes on a flour-dusted table; cut into lengths of about four inches; bring the ends together, forming a circle; place on greased bake pans and bake in a moderate oven. The pans should be thick ones, or put two thin pans together.

### MACAROONS.

One pound of blanched almonds, pounded in a stone mortar to a smooth paste with a little white of

egg to prevent oiling; add the whites of ten or twelve eggs, and two pounds of powdered sugar; stir all together until quite light, which will take considerable time; lay out in balls about the size of a hickory nut, an inch or more apart, on manilla paper placed on bake pans; moisten the tops with a wet sponge, and bake in a slow oven. When cold wet the back of the paper to remove the macaroons. If you have no stone mortar, grind the almonds with the caramel cutter on a clean table, and put through a fine flour sieve; put them in the egg-pan with the eggs and sugar, and with a long-handled wooden paddle stir until light. The almonds can be used without blanching if desired. Almond paste already prepared can be bought, and is a great convenience. Keep macaroons from the air in jars or tin boxes.

### FRIED CAKES.

One pint sweet milk, fifteen ounces sugar, one and one-half ounce butter, three or four eggs, two and one-half pounds flour, two ounces best baking powder and a little salt. Rub the sugar and butter together; mix in the eggs and salt, then add the milk; mix well and then add the flour in which the baking powder has been previously mixed. Roll out on board a quarter of an inch or more thick; cut with a round cutter having an inside ring to cut out the center; lay them on pans covered with muslin and dusted lightly

with flour. Fry them by immersing in smoking hot lard. When done throw them on to a wire screen to drain. If the dough is too soft, add more flour. If the cakes are too rich ("greasy") use less butter. Use more baking powder if not light enough, and try different brands of flour. It is almost impossible to give recipes exactly suited to all of the different conditions and qualities of material.

In baking, all flour and sugar should be sifted before using, and bear in mind that a first-class cake can be made only with first-class ingredients. There is no hocus pocus method of changing a mess of inferior raw material into a gilt edged product, and this applies in particular to that mal-odorous villainy known to fame as "Cooking Butter."

You can spice, and stir, and bake as you will,  
But the odor of the — thing will linger there still.

## ICING OR FROSTING

Is made by beating together powdered sugar and the whites of eggs. For second coating and ornamenting it should be made of the finest lozenge sugar, which is ground almost as fine as flour. To ice a five or six pound loaf cake, the first coat (which is merely to lay the crumbs and give a foundation for the second coat) may be made of fine powdered sugar and the white of one egg beat light and spread over the cake, which has been previously trimmed into shape. The second



coat will require about three eggs, and more if to be ornamented. Put the eggs into a smooth earthen bowl; add by degrees sufficient lozenge sugar to make a soft paste, and a pinch of tartaric acid; with a small paddle beat until very white, light and firm. Have the cake setting on a flat plate somewhat smaller than the bottom of the cake. With a case-knife apply the icing to the side of the cake, making it as smooth as possible. Then spread a coat of icing evenly over the top of the cake. Have already prepared a strip of writing or strong manilla paper, an inch or more in width, and a little longer than the diameter of the cake, hold the ends of the paper between the thumb and finger of each hand and drag the lower edge of the strip steadily and firmly over the top of the cake from one side to the other. This will leave the icing smooth and without seams and ready for ornamenting.

It is not the intention of the writer to give particular instructions in ornamenting. That, in itself, would be sufficient material for a book, and would not probably be well understood by the novice, who should acquire at least a rudimental knowledge from personal instruction. The icing for ornamenting should be light and firm, retaining any shape or position given it. It is applied by forcing through the point of a cornet of paper or other material. Tapered, metal tubes of various shapes and sizes are

used thus: Make a cornet (funnel-shaped bag) of ornamenting paper; cut off the point sufficiently to allow the tube, which is dropped into the cornet, to protrude half its length; fill the cornet two-thirds full of the icing, and close the top securely by folding it in. You are then ready to materialize whatever of art is in you.

A delicious soft icing, suitable for angel cake, filling for layer cakes, and many other uses, can be made from fondant and white of egg, beaten light in the same manner as for sugar icing. Less egg will be needed, owing to the moisture in the fondant. Low cooked fondant can be used without egg by melting and applying while hot.



# SYRUPS FOR SODA WATER.

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## FOUNDATION, OR SIMPLE SYRUP.

Cut up one ounce of Cooper's sheet gelatine and soak a half-hour or more in a pint of cold water. Take three gallons—less one pint—of clear spring water, put in a bright copper pan, add the gelatine, and place on a dead fire. Heat the water sufficiently to dissolve the gelatine, but not hot enough to steam, then add thirty-nine pounds of crystal A, or other refined sugar of the best quality, stir occasionally until sugar is dissolved; skim, and strain through a muslin cloth. To mix syrups in, have as many half-gallon or one-gallon bottles as you make different flavors.

## FRUIT ACID.

Take one pound citric acid, pound it in a porcelain mortar, put in a bottle and add one pint of clear water, shake occasionally, and it will dissolve in a few hours.

## LEMON SYRUP.

Put two quarts simple syrup into a bottle, add four ounces fruit acid and a few drops oil of lemon; shake well and it is ready for use.

## VANILLA SYRUP.

Two quarts simple syrup, a few drops of fruit acid and sufficient extract vanilla to flavor. Color with a little caramel (burnt sugar).

## SARSAPARILLA SYRUP.

Two quarts simple syrup, a few drops acid, flavor with extract sarsaparilla or with a few drops of oil of sassafras, and same of oil of wintergreen, color with B sugar.

## GINGER SYRUP.

Two quarts syrup, extract or essence of ginger to suit the taste, one drachm acid.

## NECTAR SYRUP.

Two quarts syrup, one drachm acid, flavor with extract nectar, or flavor lightly with vanilla and add three or four drops each of oil lemon and extract of pineapple, color light with carmine.

## COFFEE SYRUP.

Roast and grind a half-pound best Java coffee, add to a half-gallon water, set on the fire, and when it commences to boil set off and let stand, covered, ten or fifteen minutes, strain, and if needed add enough water to make two quarts, add six and one-half pounds sugar, keep warm until sugar is dissolved, then skim and strain.

## CHOCOLATE SYRUP.

Shave fine three ounces chocolate, put in a shallow tin stew-pan, with just a little water, and stir over a gentle fire until melted to a smooth paste, then stir in gradually one pint simple syrup; when about the boiling point and the chocolate smoothly incorporated, take off and strain; when cold add sufficient simple syrup to make two quarts; flavor with vanilla and shake well.

## FRUIT SYRUPS—ARTIFICIAL.

Very nice fruit syrup can be made with artificial flavors, if used judiciously. The flavor should be just perceptible to the taste. If highly flavored they are simply abominable. For either strawberry, raspberry or pineapple take two quarts syrup and three drachms acid, a few drops of fruit extract and color to suit.

## FRUIT SYRUPS—GENUINE.

Take one quart of fruit juice, add three quarts water and a little dissolved gelatine; place on fire in a copper pan and add thirteen pounds sugar; stir until sugar is dissolved; set off and let stand a few minutes; take off the scum from the surface and strain; color appropriate to the fruit and add sufficient fruit acid (about six drachms to the gallon) to make pleasantly tart; keep in corked glass bottles or earthen jugs in a cool place.

## CREAM SYRUP.

Mix together an equal quantity each of cold simple syrup and sweet cream, or sweet cream alone can be added to the syrup in the glass before drawing. Another way: Scald one pint of rich sweet milk with one pound sugar. These should be prepared in small quantities and kept in glass bottles.

## ICE CREAM SODA,

If properly made, is a delicious and satisfying drink, and is steadily increasing in popularity. It is made by simply adding ice cream (a heaping teaspoonful, more or less) to the syrup, any flavor, in the glass, mixing thoroughly with the syrup and drawing as for other soda.

## ICE CREAM PUNCH.

*Alias* AMBROSIA, *alias* GIRAFFE, *alias* KANGAROO, *et al.*

No matter what name is given it, it will secure itself a permanent hold on any soulful community when once introduced. To half a gallon vanilla syrup add eight ounces best brandy and four ounces Jaimaca rum and a few drops tincture of mace; shake well together. Use same as other syrups, adding two heaping teaspoons of vanilla ice cream to the syrup in the glass, and mix thoroughly; then draw on the carbonated water, stirring gently the while. A rye straw will serve to prolong the ecstasy.

## OYSTER COOKING.

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As in all other products, the results will depend largely upon the quality of the material used, and on the skill and care exercised in the preparation. Those fortunate mortals who dwell on the coast, and near to the habitat of the oyster, boast (and with good reason) of the advantages they enjoy over their fellow mortals who live in the far interior, and yet, with the modern transportation facilities, it is possible for even the frontier epicure to hold pleasant and satisfactory communion with the divine bivalve — provided, always, that the cook does his duty.

### STEWED OYSTERS.

To get the best effects each individual stew should be cooked separately and quickly, in a small tin stew-pan wide and shallow, and with a flat bottom if used on a stove or range. Unless otherwise ordered, the oysters should not be allowed to remain on the fire after boiling has commenced, and do'nt deluge the oysters with water or milk, sacrificing quality to quantity in order to "set up a big dish."

## PLAIN OR WATER STEW.

Put a dozen or more nice oysters into the stew-pan with a portion of the liquor and water — not too much — add a little salt and pepper and a generous piece of fresh, sweet butter; set on the fire, and remove a second or two after it commences to boil.

## MILK STEW.

Put the oysters into the stew-pan with a little of the liquor, or water, salt and pepper. When it comes to a boil add sufficient fresh sweet milk and the butter. When it comes to the boiling point again set off and serve. A pinch of finely chopped celery will impart a fine flavor to either water or milk stews, and to heighten the oyster flavor add a tablespoonful of oyster paste, prepared in this way: Parboil a quantity of oysters in their own liquor, drain them and when cool remove the muscle or hard part, and chop the oysters quite fine, and then rub them in a mortar to a smooth paste, using a little of the liquor if too stiff.

## PAN ROAST.

Put a dozen large plump oysters in the stew-pan with just enough of the liquor or water to stew them in; salt, pepper and butter. Let them parboil, or a little more, but not enough to shrink them. When done place the oysters on a piece of nicely browned

and buttered toast on a warm platter and pour the liquor over them. Garnish with a sprig or two of parsley or thin slices of lemon, or both, and serve hot.

### BROIL.

Only the finest large oysters should be used. Have a rather close woven-wire broiler, double. Rub it well with a piece of butter enclosed in a small piece of muslin. Place the oysters on the broiler, close it, and set over a clear fire. Broil quick—but don't scorch—on both sides. When done, open the broiler, carefully lift the oysters with a fork and place them on a piece of golden toast, which has been previously prepared, buttered and moistened with a little sweet cream, placed on a platter and kept warm in the oven. With a teaspoon put a little melted butter on each oyster. Garnish with parsley or lemon slices and serve hot.

### SHELL ROAST.

Scrub the shells clean and roast on a gridiron or in a hot oven, deep shell down. When well opened with the heat they are done, and can be served in the deep shell on a large platter, or in this manner: Melt a piece of butter, with a little salt and pepper, in a small pan. When the oysters are done throw them, with their liquor, or a portion of it, into the



pan with the butter, shake all well together and pour over a piece of toast same as for a broil. Garnish and serve hot.

### FRIED OYSTERS.

Take large, plump oysters, rinse in cold water, drain, and place between the folds of a clean towel or muslin cloth to dry. Beat well two eggs (two whole eggs and the yolk of one is better), dip the oysters, one at a time, into the egg, and lay them into a pan of finely rolled or ground oyster-crackers, cover the oysters with the cracker meal and pat them gently with the hand to make the meal adhere to all parts of the oyster. Have a thick iron skillet, and a clear fire that will heat all parts of the skillet alike. Take just enough nice sweet lard, with a piece of butter the size of a hickory nut, to barely cover the bottom of the skillet, when melted; let the lard get smoking hot, set off and put in the oysters, one at a time, carefully but quickly; don't crowd them. When done to a rich golden yellow on one side, which will take but a few moments, turn them, and be very careful not to scorch or overdo them. When done, tip the skillet on edge to drain, while you sprinkle a little salt over the oysters, then place them neatly — right side up — on a warmed platter. Garnish and serve hot.

There are other ways of preparing fried oysters: Using corn-meal or bread crumbs instead of cracker

meal. Frying by immersing in hot lard, as for doughnuts. Some claim that butter is the only fit material to fry oysters in. My experience has taught me that the higher the temperature you can give the frying material, without scorching, the better, as it instantly hardens the egg and prevents the grease from penetrating to the oyster, and there is no material that I know of that will meet this requirement more fully than pure sweet lard. Never put the second frying into the skillet without first rinsing it with hot water and wiping dry.

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## COFFEE.

A good cup of coffee is the exception rather than the rule in the experience of the average person, and yet it is the most simple thing in the world to make, if good coffee and enough of it be used. The causes of a "poor cup of coffee" may be summed up thus: An inferior grade of coffee, improper roasting, too little coffee for the amount of water used, and too much boiling, which dissipates the aroma—the soul of the coffee—and intensifies the bitter principle.

Take of the best quality, nicely roasted and ground coffee, a generous quantity, at least six ounces to a gallon of water, mix in a bowl with a little white of egg, and wet with cold water; leave out the egg

if you choose. Have the water boiling hot in a clean coffee boiler; stir in the coffee, and when it commences to boil stir again; close the lid and set the pot where it will keep the coffee at the boiling point, but not boiling; steep a few minutes and set off, add a little cold water, let it rest a minute and it is done. Serve with cream. Skim milk will demoralize the best coffee ever made. If the coffee is to be kept any length of time, pour it off of the grounds, and do'nt use the grounds the second time.

The same rules apply to tea. A generous quantity of good tea and a small amount of steeping. No boiling.

















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